



UK'S BEST ARCHITECTURAL IMAGES  
EISA CONTEST WINNERS REVEALED

Saturday 14 June 2014

# amateur photographer

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



## BEST SUMMER ACCESSORIES

Our picks of the gear that should be on  
your summer wish list – from £4 to £350



PAGE 39



PAGE 20

## KIT FOR LANDSCAPES

L POTY winners discuss the gear  
they use and why they use it



PAGE 53

## TAMRON 16-300mm

14 popular focal lengths in one  
lens – is it too good to be true?



PAGE 11

## PENTAX 645Z

The medium-format DSLR  
that may challenge full frame

# READY FOR EVERYTHING

DON'T MISS OUR IN-STORE TAKEOVER EVENTS

• VIEW RANGE • FREE TALKS • EXCLUSIVE OFFERS

Visit [www.manfrotto.co.uk/manfrottotakeover](http://www.manfrotto.co.uk/manfrottotakeover)

## CPS – Camera Protection System

The centre of a camera bag is its most vulnerable spot. Manfrotto's CPS provides a thick layer of structured, shock-absorbing core section dividers that safely cushions the equipment you keep at the heart of your Professional bag.

## Exo-tough Construction

The outer face of all Manfrotto Professional bags has a rigid and strong multi-layered construction to protect your gear against impact. Backpacks, rollers and shoulder bags have reinforced feet providing even more protection for your equipment.

Exo-Tough  
Construction



Camera  
Protection  
System



## Professional Bags

There are no limits to your ambitions with Manfrotto Professional Bags. Thanks to their innovative multi-layered structure and a new special shock-absorbing core, your equipment is always protected against impact or falls. Choose a place and think of a shot: whatever you have in mind, you are ready to catch it.



**Manfrotto**  
Imagine More

# Contents

Amateur Photographer For everyone who loves photography

**NEXT** week we reveal the biggest redesign of AP in more than a decade. The new look is the result of months of work behind the scenes, and is much more than just a rearrangement of the furniture. As well as a great new design, we'll be introducing some new regular features, with a greater emphasis on inspirational images and practical advice. We've got some new columnists lined up, too, kicking off with Jon Bentley from *The Gadget Show*, but you'll still find old favourites like Roger Hicks, Ivor Matanle and Martin Evening.

Even though we've given AP a more modern twist, the core elements of its DNA, those things that make it unique, are still present and

correct. In depth, science-based reviews? Check. Insightful interview features with the world's top photographers? Check. Features on the history and heritage of photography, both technical and cultural? Check. Coverage of film as well as digital? Check.

Everyone on the team has worked really hard to make AP the best that it can be and, like expectant parents, we can't wait for you to see it. Don't forget to reserve your copy!



**Nigel Atherton**  
Group editor

## NEWS, VIEWS & REVIEWS

### 5 NEWS

Leica boss quizzed about T system; Jessops launches sensor-cleaning service; Photographers under fire over protected bird; Amateurs star in Royal Navy contest

### 12 REVIEW

The latest books, exhibitions and websites

### 82 THE FINAL FRAME

As Ogden Chesnut plans to leave London, he wonders whether photography holds any meaning for him any more

### TECHNIQUE

#### 16 PHOTO INSIGHT

Andrew Sanderson talks about the dark art of night photography and why it captures his imagination

### TESTS & TECHNICAL

#### 11 PENTAX 645Z

Richard Sibley takes a first look at the Pentax 645Z with 51.4-million-pixel, medium-format-sized CMOS sensor

#### 36 TESTBENCH: SIX OF THE BEST

Callum McInerney-Riley reviews six of the best camera bags for compact system cameras

#### 39 30 SUMMER ESSENTIALS

In this six-page guide, we've suggested 30 essential tools that will not only help you capture great images, but will also help you take better shots, allow you to share them with others and keep them safe



**P53**

We test the Tamron  
16-300mm f/3.5-6.3 Di  
II VC PZD Macro lens

### 46 ASK AP

Our experts answer your questions

### 53 TAMRON 16-300MM F/3.5-6.3 DI II VC PZD MACRO

If you're looking for one lens that features a focal length for any photographic occasion, Tamron's 16-300mm 18.8x zoom might be the answer. Damien Demolder tests a lens with one of the widest focal ranges on the market

### 58 AP EXPLAINS... CAPTURING MOVEMENT

Professor Bob Newman on how to capture movement in a photograph

### YOUR WORDS & PICTURES

#### 14 LETTERS

AP readers speak out on the week's issues

#### 15 BACKCHAT

AP reader Lee Osborne is delighted by the return of an old friend in the form of 110 film

## THE AP READERS' POLL

**IN AP 24 MAY WE ASKED...** If you were to enter a national photography competition, which category would you choose?



**YOU ANSWERED...**

A Landscape	39%
B Portrait	11%
C Wildlife	17%
D Architecture	9%
E Still-life	5%
F None of the above	19%

**THIS WEEK WE ASK...** How many years have you been reading *Amateur Photographer*?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## 30 READER SPOTLIGHT

Another selection of superb reader images

## 49 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

## FEATURES

### 20 WINNERS' CAMERAS

Do you need to own an expensive top-of-the-range camera to take a winning shot? Not necessarily, as shown by the winning entries of the Landscape Photographer of the Year competition over the past eight years. We talk to six successful entrants about their choice of camera

### 26 INDIAN NIGHTS

India has some of the most colourful and chaotic cities in the world, but what do the streets look like when the inhabitants sleep and darkness descends? Gavin Evans explains how he illuminates India's shadowy world at night.

**P26**



© GAVIN EVANS

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

**HOW TO CONTACT US** Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123  
**Email:** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) **AP Advertising Telephone:** 0203 148 2516 **Email:** [mark\\_rankine@ipcmedia.com](mailto:mark_rankine@ipcmedia.com) **AP Subscriptions Telephone:** 0844 848 0848  
**Email:** [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com) **AP test reports Telephone:** 01707 273 773 [www.testreports.co.uk/photography/ap](http://www.testreports.co.uk/photography/ap)

## K-50

### THE COMPLETE OUTDOOR DSLR

Forget conformity, and get serious with the PENTAX K-50 a mid-level DSLR with fast, advanced functionality

12  
MONTHS  
INTEREST  
FREE

**FREE KIT**  
16GB SD Card  
+ Lowepro Case



- Weather resistant
- 16 MP CMOS
- ISO up to 51 200
- 6fps Shooting
- 100% viewfinder



K-50 + DAL 18-55WR £449.00 or pay £22.45 per month

K-50 + DAL 18-55WR + DAL 50-200WR £549.00 or pay £8.06 p/m

K-50 + DA 18-135WR £699.00 or pay £29.13 p/m

## K-500

### EASY TO USE DSLR HIGH-QUALITY PERFORMANCE

Jump right into digital photography with a comfortable, approachable DSLR paired with high quality specifications that go above and beyond entry level with the PENTAX K-500

- 16 MP CMOS sensor
- ISO up to 51 200
- Shooting 6fps
- 100% viewfinder
- Full HD Video



12  
MONTHS  
INTEREST  
FREE

K-500 Black + DAL 18-55mm Lens Kit: £349.00  
or pay £23.27 per month

## 645D

2 year  
0%  
business  
finance



12  
MONTHS  
INTEREST  
FREE

### The Incredible world of 40 Megapixels

Ideal for ultra-high resolution imaging, exceptionally large printing applications, and outstanding cropping flexibility.

645D Camera Body: £4,249.00

645D + 55mm f2.8 AL [IF] SDM AW: £5,099.00

## K-3

Flagship model of the K series



12  
MONTHS  
INTEREST  
FREE

High-resolution images with the 24 megapixels brand-new sensor

K-3 + DAL 18-55 WR Lens Kit: £939.00

K3 + DAL 18-135 WR Lens Kit: £1139.00

K30 + DAL 18-55 WR + DAL 50-200mm

WR Lenses: £1099.00

Free lens offer ends 31st March 2014

## K-5 II



**FREE KIT**  
16GB SD Card  
+ Lowepro Case

12  
MONTHS  
INTEREST  
FREE

As the flagship model of the K series, the K-5 II boasts many advanced functions and user-friendly features, including a newly developed AF sensor assuring a broader AF working EV range.

K5-II + 18-55 WR: £659.00 or £27.45 per month

K5-II + 18-55 DA WR + 50-200 DA WR: £819.00

or £34.12 per month

Great lens package deals available!

## finance available

\*Pay monthly plans are subject to a deposit of the total cost of the item. Only available to UK residents over 18, subject to status. E&OE. Prices correct at time of print and may vary

easily spread the cost of your purchase

Get credit at the checkout

Get the goods you want NOW

Paperless application



[www.cliftoncameras.co.uk](http://www.cliftoncameras.co.uk)

email: [sales@cliftoncameras.co.uk](mailto:sales@cliftoncameras.co.uk)

28 Parsonage Street, Dursley, Gloucestershire, GL11 4AA

tel: 01453 548128



COMING  
SOON



Larger, Luxurious Store  
in Dursley, Gloucestershire

# APNews

News | Analysis | Comment 14/06/14



**iStick allows users to easily, quickly and safely transfer data...**

USB flash drive for Apple devices on way, see page 7

• Leica asked about full-frame • Company set on smaller format

## LEICA BOSSES QUIZZED ON T SYSTEM



Committed to defending your photographic rights!

**LEICA** Camera AG product manager Stefan Daniel has explained why the firm plumped for a Sony-made, APS-C-sized imaging sensor in the Leica T. But the company has not ruled out producing a full-frame version in the future.

In an interview with AP at Leica's new base in Wetzlar, Germany, Daniel (pictured) said: 'We are convinced that smaller than full frame has a "reason to be" because you not only have to look at camera size, but at the size of the whole system.'

'It's a fact that APS-C-type lenses can be made much smaller – with great performance – than [for] autofocus full-frame... And this is something people don't really consider when they say, "It needs to be full frame".

'Whether for mirrorless or DSLR cameras, [full-frame lenses] are quite heavy and big, and we wanted to create a system that you really want to carry around.'

'You can achieve very nice

image quality with smaller than full frame, so that was the reason why we chose APS-C. Also, we wanted to target another price point than our M.'

Leica says it has notched up healthy orders for the Leica T since it was announced in April. So far, it has been well received, says Daniel.

Asked why Leica did not opt for a hybrid AF system with phase detection, Daniel explained: 'We said, "Let's stick to the proven technology that we have experienced with our X Vario [digital compact]."



Stefan Daniel of Leica

'It was a natural approach to use this existing platform, and the proven sensor and autofocus algorithms.'

Although he sees room for improvement, in terms of AF speed, for example, Daniel points out that phase detection is only one way to achieve this.

Daniel confirmed that Sony supplied the Leica T imaging sensor.

'The 16-million-pixel, APS-C sensor is a proven workhorse, and one of the best you can find right now,' he added.

Daniel explained that the camera body is polished at its plant in Porto, Portugal, for two reasons. First, the new factory in Wetzlar, Germany, does not have the heavy mechanical workshop required.

Second, and this is a 'big advantage', he adds, is that manpower in this part of Portugal is not only skilled – with a 'feel for precision' gained from the region's watch-making

industry – but cheaper too.

Leica will not reveal the name of the partner it uses to make the Leica T's lenses in Japan, but we know it is not Panasonic.

Asked if Leica's relationship with Panasonic remains unchanged, Daniel replied: 'We have been working together with Panasonic since 2001 and we are quite happy with that. Over time they have become good partners...'

Earlier, Leica CEO Alfred Schopf was asked if Leica would consider launching a full-frame T.

Schopf replied: 'Let's wait and see....'

It seems that this is not a serious option, although he refused to be drawn.

'Whatever I say can be misinterpreted. Might Leica show up with a full-format camera at some point, with autofocus? Yes.'

'Don't ask me about the design.'

## SNAP SHOTS

• Magnum photo agency legend Elliott Erwitt was caught on the hop at Leica's recent centenary celebrations. When asked to speak as part of an on-stage panel, he told waiting photographers and journalists gathered in Wetzlar, Germany: 'I didn't know I was supposed to say a few words.' Erwitt then indicated that he has still yet to embrace the digital age. 'I have been a Leica user for the last 60 years and I don't see any reason to change. I'm still a film person and I don't see any reason to change.'

• Leica has launched its Leica M Monochrom digital rangefinder camera in a silver chrome finish. The new version of the Monochrom, which was announced in 2012 and only shoots black & white images, will be available in limited numbers, priced £6,200, from authorised Leica dealers.



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer  
@ipcmmedia.com

## SENSOR-CLEANING SERVICE FROM JESSOPS

**JESSOPS** has launched a professional imaging sensor-cleaning service at its 28 high-street stores.

Prices start at £30 for a two-day service, although a faster turnaround may be possible, depending on demand.

A spokesperson said: 'If you've cleaned your lenses, but you're still seeing dark spots and marks on your images, it's time to get your sensor cleaned.'

'Jessops' service will help to keep your camera in top condition by cleaning the dirt

and dust from the sensor...'

A full camera clean – which includes the LCD, viewfinder, lens and filter – costs an additional £10.

For more details, visit [www.jessops.com/sensorclean](http://www.jessops.com/sensorclean).

AP  
THIS  
WEEK  
IN...

1908

**In an article entitled 'Slumming with a hand camera', AP urged readers not to shirk the benefits of urban street photography when faced with a few hours off work. 'Models are so close at hand, and moreover the subjects are so varied that it is easy to find plenty to do at any time. If one has an afternoon "off", for instance, the actual getting into the country wastes so much time that one has little left in which to work, whereas even a couple of hours in the back streets with one's pet hand camera may produce a number of negatives of a very interesting character. This can easily be proved by taking a short walk through any slum or, indeed, even a back street, with one's eyes open for the humour and pathos that abound. For example, you may first run across a street organ with children around it; this will give you a study in expression.'**



## CLUB NEWS

Club news from around the country

### SHEFFIELD PHOTOGRAPHIC SOCIETY

A special exhibition to mark the Society's 150th anniversary takes place from 7-13 July at Sheffield Cathedral, Church Street, Sheffield, South Yorkshire S1 1HA. Entry is free. Visit [www.sheffield-photographer.org.uk](http://www.sheffield-photographer.org.uk).

## BIRD SNAPPERS UNDER FIRE FROM TRUST

**PHOTOGRAPHERS** have been accused of threatening the well-being of a protected bird, the Dartford warbler, at a National Trust site near Southwold in Suffolk, by mimicking the bird's song using smartphone apps.

The National Trust claims photographers have been playing recordings of the Dartford warbler's song to lure the bird onto nearby heather tops at Dunwich Heath – close to nesting sites – where they wait to take close-up shots.

The Trust has urged photographers not to stray off footpaths, and to behave responsibly, to prevent harm to nests.

Richard Gilbert, senior ranger for the site, told Norfolk's *Eastern Daily Press*: 'We are trying to raise awareness of a problem that has grown, particularly over the last five or six years...'

Gilbert reportedly told the BBC: 'Tape luring is becoming more of a problem because people can download bird apps on their phones very easily.'

National Trust Dunwich Heath's visitor experience manager, Alison Joseph, told AP: 'National Trust Dunwich Heath would like to thank *Amateur Photographer* magazine for its support in helping to raise awareness of this issue.'

The Trust said it has seen a rise in incidents, but declined to talk specific numbers, adding that the bird is protected by law from disturbance at, or near, its nest.



### Trust's advice to photographers

- Stay on footpaths at all times – birds nest in the heather and on the ground and their nests can easily be damaged or destroyed
- Do not linger in one spot for too long, as this may prevent the birds incubating their eggs or feeding their chicks
- Do not record calls to lure birds, as this distracts them and makes them vulnerable to predators

## LG SMARTPHONE GIVEN LASER-GUIDED AF

**SMARTPHONE** maker LG has installed a laser-guided autofocus system inside the G3, which it claims can shoot images in a fraction of the time of rival devices.

The 13-million-pixel G3 also features an optical image stabiliser and a 5.5in Quad HD display designed to provide four times the resolution of an HD screen.

AP technical writer Jon Devo, who attended the UK launch, said: 'The LG G3's laser-guided autofocus system is the first time this technology has been utilised in the smartphone industry.'

'When the G3's camera is operated, a small laser beam on the rear of the device fires as the camera attempts to focus. The camera records the time it takes for the beam to return, much like police speed cameras, but rather than using that measurement to calculate speed, the G3 calculates the

subject's distance from the camera. And all this in 0.276sec, according to LG.'

The G3 also dispenses with the need to press a shutter button, by enabling image capture at the same time as the user taps the screen to focus.

The device measures 146.3x74.6x8.9mm and weighs 149g.

The G3 is due out in July and is expected to cost around £500, although a price has yet to be confirmed.



## SNAP SHOTS

● DxO Optics Pro 9.5 contains a new image-transfer system that allows processing of raw photos from Lightroom. Users can move raw files from their Lightroom catalogue to DxO Optics Pro in one click, process them, and then return them to Lightroom in DNG format. Previously, this would have required converting the raw files to JPEG or TIFF format. DxO Optics Pro 9.5 adds 165 new camera/lens combinations. The Standard Edition costs £79 until 15 June (usual price £119), while the Elite version costs £159 (usual price £239). Visit [www.dxo.com](http://www.dxo.com).

● Sony has confirmed the price and availability of the Alpha 7S that was unveiled in April. The 12-million-pixel, full-frame compact system camera will go on sale at the end of July, priced £2,100. The Alpha 7S will include a silent shooting function, plus an extended sensitivity of ISO 100-102,400 in movie mode. Meanwhile, the recently announced Cyber-shot DSC-RX100 III is due out in July, priced £700.

## AMATEURS STAR IN ROYAL NAVY CONTEST



CROWN COPYRIGHT

**SERGEANT** Richard Harley of the Royal Marines has won the amateur category of the Royal Navy's photography competition.

Harley won the Royal Navy Amateur Photographer of the Year Award for submitting the best portfolio of two Service-related photos, beating more than 60 other entries to take the title.

Captain Ian Stidston, head of the Royal Navy Photographic Branch, praised this year's amateur entrants for capturing 'some brilliant photographs'.

Leading Airman (Photographer) Alex Knott won the overall Royal Navy title.



CROWN COPYRIGHT

**These images were captured by Royal Navy Amateur Photographer of the Year Sergeant Richard Harley. Amateurs were praised for the quality of their entries**



## USB FLASH DRIVE FOR APPLE DEVICES ON WAY

**A USB** flash drive designed to allow images and other data to be directly transferred between computers and the latest Apple devices has moved closer to becoming a reality.

The iStick includes a USB connector at one end and an Apple Lightning connector, such as that used by the iPhone 5, at the other.

A Kickstarter campaign to raise funds has pulled in \$850,000 in pledges – more than eight times the amount needed.

The iStick's developer, Sanho Corporation, said in a statement: 'iStick allows users to easily, quickly and safely transfer data between computers, iPhones, iPads and iPod Touches without the need for synchronisation, internet, wireless networks or the Cloud, where hackers and others (like third-party server providers) may gain access.'

The device is expected to be available in August in 8GB, 16GB, 32GB, 64GB and 128GB versions, priced from \$129 (around £77).

A video about the project can be viewed on YouTube ([youtube.com](http://youtube.com)).

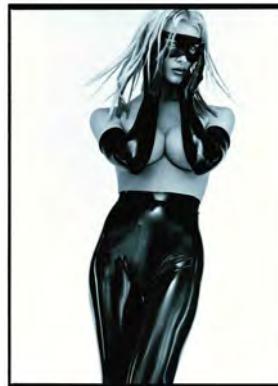
## NATIONAL MUSEUM GIFTED CARLOS CLARKE PHOTOS

**THE NATIONAL** Media Museum (NMM) has acquired more than 100 images from the collection of renowned British photographer Bob Carlos Clarke, who died in 2006.

The photographer's estate has gifted 104 'career-spanning prints' to the Bradford-based museum.

The acquisition features lesser-known images, including a shot of rock star Mick Jagger performing at the Roundhouse in London in 1971, as well as more famous shots of Keith Richards and chef Marco Pierre White.

The NMM's curator of photography Greg Hobson said: 'Bob Carlos Clarke is undoubtedly a significant figure in British photography, representing many of the things that were both most



© THE ESTATE OF BOB CARLOS CLARKE



© THE ESTATE OF BOB CARLOS CLARKE

ILLUSTRATION: CLIVE

**The donation includes several photos from Carlos Clarke's 'The Agony and the Ecstasy' series (1994)**

meticulously printed himself.'

Bob's wife Lindsey said: 'I am delighted that these important images are now part of the National Photography Collection, so that the nation

has access to them now and in the future.'

Last year, ten portraits by Bob Carlos Clarke were donated to the National Portrait Gallery in London.

'Sea Gypsy spear fishing on the Andaman Sea' by Cat Vinton, UK. Commended, Vanishing & Emerging Cultures Portfolio, 2013



© CAT VINTON

## TRAVEL PHOTO 2014 OPENS FOR ENTRIES

### THE 2014 Travel

Photographer of the Year (TPOTY) competition is open for entries, with prizes for portfolios, single images, video and new talent, among others.

The overall winner of the international contest will receive a £2,500 prize, as well as a personalised leather print book or iPad case and a private showcase of their travel photography at next year's exhibition.

To be in with a chance of winning the title, photographers must submit two or more portfolio entries.

There are three portfolio categories in the competition: 'Tribes', 'Earth, Air, Fire and Water' and 'Spirit of Adventure'.

There will also be prizes for Best Single Image in each of the portfolio categories, as well as a New Talent Award open to amateur and semi-professional

photographers aged 19 or over.

The New Talent Award winner will receive a day's mentoring from a TPOTY judge, as well as £500 and a private showcase at the exhibition.

The Young Travel Photographer of the Year, open to under-18s, will receive £250 and a place on a Young Photographers Alliance mentoring programme.

Videographers will also have a chance to get in on the action, with the Travel Shorts category for a film lasting no longer than 2mins, giving an 'insight into a country or a place', shot on a stills camera.

The closing date for entries is 1 October 2014. Entry to the main awards costs £7.50, and entry to Young Travel Photographer of the Year is free.

For more details, visit [www.tpoty.com](http://www.tpoty.com).

## SNAP SHOTS

● This year's Rencontres d'Arles International Photography Festival takes place in Arles, southern France, from 7 July to 21 September. The programme features photography workshops and exhibitions that are expected to include images by David Bailey. A pass for all exhibitions costs €36 in July and August, and €31 in September. For details and tickets, visit [www.recontres-arles.com](http://www.recontres-arles.com).

● The AFP news agency has opened an Instagram account to showcase the best work from its network of 500 photographers. AFP currently distributes more than 3,000 images each day. Visit [instagram.com/afpphoto](http://instagram.com/afpphoto) for more details.

## SAMSUNG IN NX30 GIVEAWAY

**SAMSUNG** America called on photographers to swap their DSLRs for a free \$1,000 NX30 compact system camera at an event held in Times Square, New York, on 4 June.

Samsung's marketing machine offered the NX30 to the first 200 consumers to ditch their DSLR.

The '#DitchTheDSLR Day' was organised by Eventbrite, which, in a post on its website, claims: 'As all the facets of technology have advanced, many have continued to carry around large outdated DSLR cameras without questioning "is there something better?"'

'Some have even abandoned DSLRs collecting dust in favour of an often limited smartphone camera.'

Announced in January, the NX30 features a 20.3-million-pixel, APS-C-sized CMOS imaging sensor.

The Wi-Fi and NFC-enabled model incorporates the Samsung NX AF System II that is claimed to produce 'fast and accurate' AF, alongside a more powerful imaging processor, plus a tiltable, 2.36-million-dot EVF.

In the UK, the NX30 costs around £900 with an 18-55mm zoom.

BE SURE  
TO RATE &  
REVIEW US  
★★★★★

# amateur Photographer

GET IT ON THE MOVE

Download the digital edition today!  
[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)



Download on the  
App Store

kindle fire

nook

zinio™

2 YHU 3 URGFW\_ UH' H0YHU RQ RURYHU\_ ' D. 5 HMLQV 3 RQF \_3 DW [ FKDQJH\$ YDQEOL\_8 VHGLWP VFRP HZLKD P RQKZ DUDQW

# Carry on Shooting

Bags to suit your  
photographic style

: KHMHU RX VKRRWQGVFDSHV FLWVFDSHV RUVSRUHQJ  
DFWRQ Z H WRFN D SKRVRJUDSKIF EDJ VR VXLW RXUQHGV  
,Q IDFWZ H KDYHRYHU VR FKRRVHURP IQFOGLQJ  
VKRXQHUEDJV VDQJ EDJV DQG HYHQ KHDY GXW KDLG FDVHV  
9 LVWV RQOQH VR H SORUH VKH IXQUDQJ H



To see the whole range visit:  
**Z H SKRVRJUDSKIF FRP EDJV**

Wex Showroom – Visit us today: • Touch, try and buy latest Cameras & Accessories • Over 15,000 products to choose from • Award winning service • Part-exchange in store.

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Address: Unit B, Frenbury Estate, Norwich. NR6 5DP.

\*Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. ††Applies to products sold in full working condition.

Not applicable to items specifically described as "IN" or incomplete (i.e. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express Limited 2014.

**PNY**

Make Life Simple™

# WIRELESS MEDIA READER



**WIRELESS MEDIA READER**  
the ideal tool for Tablets and Smartphones

## SHARE

CONTENT SIMULTANEOUSLY

## SAVE

YOUR CONTENT FROM YOUR TABLET / SMARTPHONE TO YOUR FLASH DEVICE

## STREAM

ALL YOUR FAVORITES

ANDROID APP ON  
 Google play

Download on the  
 App Store



WATCH OUR VIDEO



[www.pny.eu](http://www.pny.eu)

**Easy 4 steps installation**

**1**

Connect through Wi-Fi



**2**

Download the App



**3**

Plug your device



**4**

Share content with up to 5 devices



available at

Currys PC World



AP hands-on

# Pentax 645Z

With a 51.4-million-pixel, medium-format-sized CMOS sensor, the **Pentax 645Z** may top the wish list of many photographers. **Richard Sibley** had the chance to try out the camera before its release

**PROVING** that the original Pentax 645D wasn't a flash in the pan, Pentax has followed up its 'affordable' medium-format camera with the 645Z, which delivers some significant improvements, most notably a 51.4-million-pixel sensor.

## FEATURES

The new sensor in the 645Z is the same 44x33mm size as the original unit in the 645D, which means that the new camera has a 35mm equivalent focal length multiplier of 0.8x (a 100mm lens is therefore equivalent to an 80mm lens on a 35mm full-frame camera). However, there has been a significant increase in resolution.

The 40-million-pixel sensor in the 645D is now replaced with a 51.4-million-pixel sensor in the 645Z, but there has been a switch in the technologies used. The original 645D used a CCD sensor, whereas the new 645Z uses a CMOS sensor. Traditionally, CCD sensors are thought to produce slightly better images, although most manufacturers have invested heavily in CMOS technology in the past few years and, as a result, the quality has in many areas surpassed that of CCD, particularly when it comes to speed and high-sensitivity shooting. This has led to an increase in sensitivity from the ISO 100-1600 on the 645D to ISO 100-204,800 on the 645Z. This is a huge increase, and should mean that the camera performs well in lower-light conditions outside a studio environment.

The CMOS sensor also allows for video capture at a full HD resolution of 1920x1080 pixels, at either 60i, 30p or 24p frames per second. For still images, the CMOS sensor, combined with the Prime III image-processing engine, can now shoot at 3fps, which is two frames faster than the 645D, and the number of focus points has been increased from just 11 to a more acceptable 27. Of these, 25 are the more sensitive cross-type points.

Like the recent Pentax K-3 DSLR, the 645Z can make use of Flucards. These provide the camera with Wi-Fi connectivity, not just for the transfer of images but also for control of the camera remotely via a smartphone or tablet.

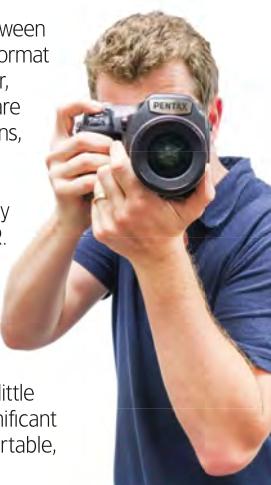
## BUILD AND HANDLING

At first glance, little has changed between the original Pentax digital medium-format camera, the 645D, and its successor, the 645Z. All the buttons and dials are positioned in almost identical locations, and most importantly for those considering a move up into medium format, the 645Z operates in virtually the same manner as a Pentax DSLR.

The 645Z does feature a couple of significant changes to the body over its predecessor, the first of which is a deeper handgrip. Those with larger hands will be grateful, although I found it to be a little too deep. That said, holding the significant weight of the 1,470g body is comfortable,



Like Pentax DSLRs, the 645Z is fully weather-sealed



Richard Sibley tries out the new Pentax 645Z

The Pentax 645Z introduces an articulated screen to the range

and with the price of the 645Z being almost £6,800, it is certainly one camera you don't want to drop.

Being built of magnesium alloy, you won't have to worry about the odd knock to the 645Z. In fact, the body is built to the same high standards that we have come to expect from a Pentax DSLR. Although many consider medium-format digital cameras the preserve of the studio photographer, the 645Z has 76 weather seals protecting the camera's internals, so you'll never need to worry about taking it out in the rain.

Of course, lenses also need to be weather-sealed, and thankfully there are three All Weather (AW) lenses in the 645 system: the smc DA 645 25mm f/4; the HD D-FA 645 90mm f/2.8 ED AW SR; and the smc D-FA 645 55mm f/2.8. The 645Z will be available with the 55mm lens as part of a kit.

## IMPRESSIONS

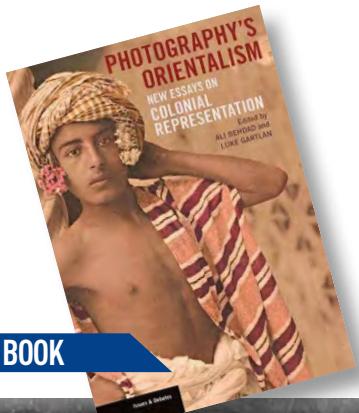
Those concerned that the Pentax 645D may be a one-off should now have some assurance that the company is very much committed to the range, with not just a new camera but also new and improved lenses on the horizon.

My short time with the Pentax 645Z confirmed that it handles very well, and is simple to use and understand. Of course, it isn't for everyone, and the weight and size will put some people off – not to mention the huge files that it creates. However, I am really looking forward to shooting with the camera, not just in the studio, but also to see how good it is for landscape images.

The 645Z is priced £6,799.99 body only, or £7,699.99 with the smc D-FA 645 55mm f/2.8 lens, and is available now.

# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



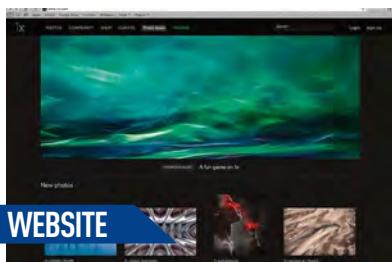
BOOK

## Photography's Orientalism: New Essays on Colonial Representation

Edited by Ali Behdad and Luke Gartlan. Getty Publications, £24.99, ebook, ISBN 978-1-60606-267-8

**PHOTOGRAPHY'S** relationship with post-colonialism is explored in this collection of essays that deal with orientalism – a term that took on new meaning in 1978 when Edward Said published his seminal work denigrating the Western world's prejudicial and patronising attitudes towards Arab-Islamic peoples. The essays question the power relationship between the photographer and the photographed, and assess photography's representation of the Middle East and beyond. It reminds us how far back this extends, tracing the movements of early daguerreotype-producing photographers in the Middle East. It's argued that the Middle East was a crucial training ground for the early practice of photography. Other such revelations await within.

Amateur  
Photographer  
★★★★★



[www.1x.com](http://www.1x.com)

**THE BROWSING** experience of 1x really couldn't be more streamlined. The site is one of the most compulsively clickable collections of great photography we've come across. You can just scroll and scroll and scroll. Weekly themes and regular competitions ensure there's always an array of good stuff coming in, and good work by the curators ensures that wheat doesn't get lost among chaff. Whatever your genre of photography, there will be plenty to see. The photographer of the week blogs are another helpful bit of distillation.

Amateur  
Photographer  
★★★★★



© PASCAL SEBA / GETTY RESEARCH INSTITUTE



© RAFAŁ MILAŁC

## The Winners

By Rafal Milach. GOST Books, £40, limited edition of 500 copies, hardback, 112 pages, ISBN 978-0-9574272-7-3

**A MAN** awarded 'Best policeman in Minsk' looks at the camera. He's nervous, seems almost shifty. A girl (above) crowned 'Miss Belarusian Railway', whatever that means, seems rather downcast about her job. A staircase awarded 'Most beautiful staircase' looks impassive about its victory. The winners of state and local competitions in the Republic of Belarus stare back at the lens of Rafal Milach in a part of his ongoing project examining propaganda in post-Soviet-bloc countries. The awkwardness of the subjects is heightened by the deliberate amateurishness of the photographs – all mis-framing and blown-out highlights. This awkwardness accentuates the prickling of unease that permeates the book – there's something undeniably Orwellian about a state that would dish out an award for 'Best couple in love'.



## Bridge

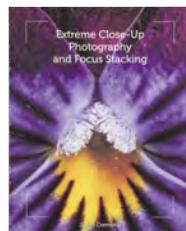
27 June-2 November. Museum of London Docklands, No 1 Warehouse, West India Quay, London E14 4AL. Tel: 0207 001 9844. Website: [www.museumoflondon.org.uk/docklands](http://www.museumoflondon.org.uk/docklands). Open daily 10am-6pm. Admission free

**THIS** exhibition at the Museum of London Docklands will show a true rarity – a William Henry Fox Talbot salt print of Hungerford Bridge from the 1840s, so fragile that it can only be displayed for the first month of the exhibition's run, under carefully controlled lighting, to minimise the risk of damage. Even if you don't get to visit Fox Talbot's work, however, there is plenty more to catch at the exhibition. It draws on the entire visual collection of the Museum of London to paint a visual history of the capital, incorporating the recent redevelopment of Blackfriars railway bridge.



# CONDENSED READING

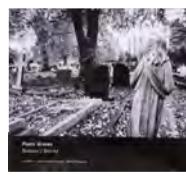
A round-up of the latest photography books on the market



### ● EXTREME CLOSE-UP PHOTOGRAPHY AND FOCUS STACKING

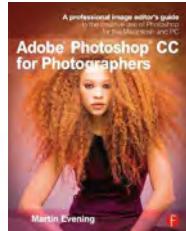
**STACKING** by Julian Cremona, £16.99 Macro lenses may let you get close, but you need technique and know-how if you want to get really close. Julian Cremona provides that with a detailed guide to the equipment and techniques required for extreme close-ups. There's some good advice on the best supporting equipment to use, and the coverage of focus stacking is a welcome primer to a notoriously tricky practice. ● **POETS' GRAVES/BEDDAU'R BEIRDD** by

Paul White, Damian Walford Davies, Mererid Hopwood and Paul White, £19.99 In this book, three artists tour the graves of Wales's poets.



Damian Walford Davies provides English poetry, Mererid Hopwood provides Welsh poetry and Paul White contributes black & white photography. White's large-format

photography is perfect for evoking the cold loneliness of a grave – even when the English poems (I can't speak for the Welsh) are playful or even a little sarcastic, the photos are still sombre and haunting. It sounds like it would jar, but it's actually well balanced. ● **ADOBE PHOTOSHOP CC FOR PHOTOGRAPHERS** by Martin Evening, £29.99 AP contributor Martin Evening is one of the best in the business when it comes to Photoshop. Here he has revamped and updated his comprehensive guide to Photoshop to include instruction for the updates that have come with Adobe's Creative Cloud. With a heap of workflow guidance and a thorough outlining of all key skills, it's an essential reference book.



# amateur photographer

The world's best-selling weekly photography magazine

NOW AVAILABLE TO DOWNLOAD!



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

### HOW LOW CAN YOU GO?

When I first became interested in photography back in the late 1970s, I am sure that I recall film manufacturers producing film with an ISO as low as 25. My understanding at the time was that the lower the ISO, the better the quality of the image.

Having had a break from photography, I have in the past couple of years bought a digital camera and a couple of lenses. With my renewed interest in photography also comes a renewed interest in photography magazines, and it is good to see that AP is as informative as ever.

It seems that almost every week in your pages we are being introduced to more and more advanced digital cameras, with a standard ISO range typically in the region of 100–25,600, which is expandable, usually upwards, with figures in excess of ISO 400,000 now being quoted for some models.

Occasionally, the range also expands downwards, with some cameras being able to come down to ISO 50, but there does not seem to be any movement further than this. Why are manufacturers not expanding to lower ISOs of 25 or even 10?

If this is something that is feasible,

Wins a great shockproof, waterproof and dustproof 5-Proof Technology 16GB Samsung SDHC Plus memory card offering up to 48MB/sec transfer speed.  
[www.samsung.com/memorycard](http://www.samsung.com/memorycard)

why don't manufacturers do it or, given the quality of sensors in today's modern digital cameras, would such low ISO options provide no real benefit?

**Tony Holden, Stafford**

**The key to high image quality is capturing as many photons as possible. ISO ratings state how many photons are needed to produce a given brightness in an image, with a low ISO signifying that a given tone will result from the capture of more photons, thus usually producing a better quality image.**

**The other part of the equation is what proportion of the photons are not registered and thus not affecting the final image. The digital medium wastes a smaller proportion of photons than film does, so it can produce similar results with higher ISOs. Many manufacturers think that the results at ISO 100 are 'good enough' for most users, and photographers by and large seem to agree. There is little apparent demand for slower ISOs, although it is feasible to design sensors that will work at much lower ISOs – Professor Bob Newman, photo-science consultant**



### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com and include your full postal address

### Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### UNDERSTANDABLE CONCERN

Regardless of the law, photographers have to be fully aware that many people are uncomfortable having their pictures or their children's pictures taken by a stranger. This is very understandable in these days of possible worldwide publication using the internet and no control over who views it. While I have some sympathy for photographers, they should know that a request for deletion, from either the subject or someone in authority, is always going to be a real possibility. Polite agreement to do so is the best policy.

If your personal details have been requested by the police, then note the officer's number. After that, put the incident behind you and be more aware of people's feelings and concerns the next time. Age on its own, by the way, is no reason for special treatment, as many 80-plus-year-olds can still show youngsters of pre-pension age a thing or two!

**Lindsay Forster, Glasgow**

### SO LONG, FAREWELL

So, Ogden Chesnutt is about to say farewell (is final column is on page 82 of this issue). He should not be allowed to go without saying thanks for keeping us entertained and, I am ashamed to admit, sometimes providing the only pages that I fully understand in the increasingly technical magazine that is AP.

As I read his penultimate column (AP 17 May), I too wondered if it is time to say farewell to photography now that the art, craft or hobby has become little more than an ability to buy expensive gear and press buttons on computers and mobile 'image-capturing devices'.

Finally, who is Ogden? This surely cannot be his real name? I think we should be told.

Au revoir, Mr Chesnutt, with respects.

**Colin Edwards, via email**

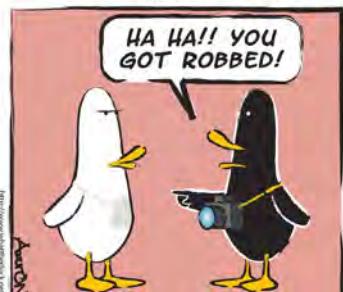
### WRONG LENS?

I noticed in Jon Devo's test of the Sony Alpha 6000 test (AP 3 May), that he tested the camera with an expensive Zeiss 16–40mm zoom rather than the 16–50mm zoom kit lens, and at no point in the review mentioned this fact (I infer this from the photo of the camera). Therefore, the verdict on picture quality is not representative of the package that is likely to be the one that most people buy, possibly on the strength of your (invalid, or only partially valid) test report. That's not a very satisfactory state of affairs.

**Pete Jeans, Gloucestershire**

<http://www.whattheduck.net/>

### What The Duck



We try to use a variety of lenses when we test a camera, which in this case included the kit lens and the Zeiss lens that was pictured in the test. We like to use some of the best lenses we can with a camera so that the full potential of the camera can be realised – after all, it is the camera on test, not the lens. We often mention the lenses we have used during the course of the test, but unfortunately we didn't on this occasion – **Richard Sibley, deputy editor**



### A HAPPY ACCIDENT

Sometimes the best pictures are taken by chance. An example of mine is the above photograph, taken from my back garden. I intended to take a picture of a bird sitting on top of the telegraph pole. However, before I could press the shutter release the bird took off. One of the drawbacks of a 'compact'-type camera (I have a Panasonic Lumix DMC-TZ25) is that there is a delay between pressing the shutter release and the shutter opening. However, I did catch the bird in flight and in some ways the bird in this position, flying off into the sunset, makes the picture. **Keith Hughes, Surrey**

### WHICH CAMERA?

In the body of the text of the Sigma 50mm f/1.4 DG HSM | A lens test (AP 17 May), and in the chart analysis, Richard Sibley states that the lens was tested using a Canon EOS-1D Mark IV. In the *In use* section, he makes the comment, '...the lens was easy to focus using the large viewfinder of the full-frame EOS-1D Mark IV'.

As I'm sure Richard is aware, the Mark IV is a 1.3x crop sensor, not full frame. Either he has referred to the wrong camera or, if he did indeed use the Mark IV, his test is flawed. As he rightly says in his verdict, a cropped-sensor DSLR uses only a portion of the image circle, so the resolution, shading and curvilinear distortion graphs don't give a true representation of what would be achieved using a full-frame camera.

**Roger Fry, via email**

**Well spotted, Roger! Indeed, the camera is incorrectly named in the test. I actually used the Canon EOS-1Ds Mark III. We use the EOS-1Ds Mark III as our studio camera to do all our studio product photography and it is often the first port of call when we come to testing Canon EF-mount lenses, although we also like to use an EOS 5D Mark III when possible, as it is more reflective of what our audience will be using – Richard Sibley, deputy editor**

### RESOLUTION AND SHUTTER SPEED

Your issue of 10 May contains a *Masterclass* article on sports photography with Mark Pain, within which (on page 25) there is a box labelled *Shutter speeds* that contains the following quotation (emphasis is mine): 'everybody should be shooting at a minimum of 1/800sec to 1/1250sec depending on your camera. The reason for this variance is down to your camera's resolution. With

*camera sensors becoming ever more densely packed with pixels, light passes over these pixels quicker, requiring a faster shutter speed to compensate for this.'*

The section in italics is surely nonsense and would have Albert Einstein turning in his grave. I am surprised that it got through your editing – perhaps Bob Newman wasn't available that day. Could you supply a rational explanation of how camera resolution affects shutter speed in sports photography, if indeed it does?

**Chris Ryan, Bath**

**Of course the speed of light doesn't change, but with a higher-resolution sensor there may be far more pixels per inch than a more standard-resolution sensor. I think what Mark is trying to say is that any movement, be it camera shake or from the subject, will be more noticeable when viewing the image at 100%.**

**If you have one camera with, say, 12 million pixels and another with 36 million pixels, and you set the same shutter speed, when viewed at 100% very little camera shake or movement may be visible on the 12-million-pixel image. However, when the 36-million-pixel image is viewed at 100%, the high resolution means that even the slightest movement is a lot more noticeable.**

**Having shot with a 36-million-pixel Nikon D800, I make a point of shooting 1EV faster shutter speeds than I normally would when shooting handheld, as camera shake is more noticeable – Richard Sibley, deputy editor**

### TABLET TALK

In response to Susan Durrant's remark in her enjoyable *Backchat* (AP 10 May) about why browsing through sets of prints is a more satisfactory way of enjoying family holiday pictures than viewing them crowded around a PC, I wonder if she has tried viewing family pictures on an iPad or similar. I find this to be a most convenient method.

The tablet can easily be handed around and the pictures seen by simply swiping between them. The screen is a good size and certainly bigger than the 6x4in or 5x7in prints we used to have from the high-street processor. The quality is also very good. It is often much better than prints from cheap processing deals used to be – even with JPEGs. There is no wastage as poor pictures can be discarded and not shown around – as they very often were with piles of prints.

I understand her joy in printing and agree that we should all print more, but to print a whole load of holiday snaps or baby pictures would be very expensive and time-consuming, especially at a decent size. But stick them on a tablet and pass it around and the pictures come to life. You can even email them to people and you can print from the tablet too, although you may need a wireless printer. The pictures should be perfectly safe for posterity provided they are backed up multiple times, perhaps even to a cloud facility.

**John Strain, via email**

# BACK CHAT

### AP reader Lee Osborne is delighted by the return of an old friend

**MY NAME** is Lee, and I love 110 film.

Well, sort of. Let's face it, 110 film was never a great success. Tiny negatives and poor-quality cameras resulted in grainy, muddy pictures that were never that well focused, and you were lucky if you got a good-quality shot out of 110. I don't so much love the film format really, but I love one of the cameras – the Pentax Auto 110.

This is the smallest and lightest interchangeable-lens SLR ever made, and it's so tiny that it fits in the palm of your hand, and inside your pocket, with ease. The system includes six amazingly sharp lenses, two flashguns, a heap of filters and a power winder, and all these parts are minuscule. The camera featured an amazingly good programmed exposure system with a cleverly combined shutter and aperture blade assembly. In the mid-1970s, this was a truly astonishing piece of engineering, and the camera is such a fascinating piece of kit that it still has the power to amaze. You can now even get a micro four thirds adapter for the lenses.

Sadly, it was always limited by the films available. For the first few years of its existence, you could get black & white films and even Kodachrome came in 110 cartridges, but this didn't last long. Cameras like the Auto 110 and the Rollei A110 were highly capable, but they lacked mass appeal, and these specialised films were no good in a housebrick snapshot camera. In later years, the only widely available 110 films were ISO 200 colour print, and the Auto 110 can only meter for ISO 100 and 400 films. With no exposure compensation or manual modes, this could give poor results, even with those lovely lenses.

In 2009, 110 film quietly disappeared when Fujifilm discontinued it, and I sold my Auto 110 around the same time. I believe in owning cameras that earn their keep.

Imagine my delight when Lomography started manufacturing 110 film again! I have to be honest and say I normally have a very dim view of Lomo – it charges a fortune for plastic items, and has changed toy camera photography from cheap and cheerful fun into pretentious hipster nonsense. However, when the company decided to market 110 film in even black & white and slide formats, I forgave it everything. After testing the new films out in a snapshot camera I picked up in a charity shop, I got straight on eBay and bought an Auto 110 and flash, mint and boxed, for peanuts. I eagerly loaded the camera with the ISO 100 black & white film, and went out and shot it.

The results were fantastic. Sure, they're grainy – what do you expect from a 13x17mm negative? – but the images I got back from the lab were crisp, perfectly exposed and full of deep blacks and bright whites. Proper monochrome images from a beautiful piece of vintage precision engineering – what a pleasure! However rubbish most 110 photography was, it doesn't get better than this.

# PHOTO INSIGHT

**Andrew Sanderson talks about the dark art of night photography and what it is about the genre that captures his imagination**



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

**THIS** shot was taken during an intensive period of night photography, an interest that lasted around ten years. I tend to go through cycles of interest in how I produce images and I must say I haven't attempted night photography in a while. However, I've always found that shooting at night is one of the most relaxing activities to engage in. Seeing this image reminds me that I really must go out and try it again.

I used to go out most nights in all kinds of weather, and on this occasion it was during autumn. I believe that is the best time to shoot night photography, particularly when you're in the countryside. At that time of year, the orange foliage reflects more light and shows the tones of the leaves better on film. September and October are ideal times of year for this. Later in the year means you will also have some mist in the air, which will help to give you a separation between the foreground, middle ground and background. If you have lights in the distance, such as those from a town, the mist will help to reduce the glare from those and give the image an atmospheric haze. Also, as it gets dark earlier, you don't have to hang around until midnight to get your images.

I remember back in the days when this shot was taken that I would walk around my local area, avoiding the overlit town centre and searching for pools of light hidden within banks of darkness. That's a visual element I'm a big fan of. It's also a reason that I enjoy shooting in the countryside rather than the city. I really don't need to see any more shots of traffic trails moving through towns and cities. I like the solitude of the countryside. There's too much light in towns and cities. In the countryside, you'll find areas that are magical with little pools of light that gives them a theatrical edge.

I found this scene in my local area as I was walking along a footpath towards the park. The area was shrouded in darkness, but when I went behind the house you see in the image, I discovered a patch of light emanating from a security lamp. The light was out of sight, but it lit up the building and threw the rickety fence into silhouette.

I positioned the camera to include the chimney and the TV aerial, as I wanted the shape of the roof to be part of the composition. I love how all the elements of this shot all work towards the final composition and I think the broken branch at the top is a lucky element, as it directs the eye towards the chimney, avoiding the

possibility of a featureless sky.

Getting the exposure right for this shot wasn't easy. I needed to estimate the exposure so I could show the roof against the dark sky, but not overexpose the wall where the light was brightest. It took some time to work out the exposure by taking readings from different parts of the scene and then deciding how best to expose it. I settled on an exposure, worked out the reciprocity correction and took one shot.

The negative worked out fine and the print wasn't too difficult in the darkroom. I just had to be careful not to print it too dark, as this would make the subtle sky tone blend in with the chimney. Some of the bright areas needed a bit of extra exposure on the print, but this was a simple matter.

Getting your exposure through a lightmeter can be tricky, mainly because most meters won't read very low light levels. Digital meters are especially hopeless in this situation. I've used the same lightmeter, a Gossen Lunasix F, since the early 1980s. It's a superb analogue meter and is so sensitive it will read moonlight off the ground.

Many of the shots I took at night in those days were taken on a Mamiya RB67 camera, but sometimes I didn't want to carry that heavy thing around. This image was taken on a simple folding Zeiss Ikon Nettar 6x6 camera, which is very light and has an excellent lens that gives really sharp images. You have to estimate the distance and set the lens accordingly, but this is not a problem if you have a bit of depth of field. The main problem I had on this occasion was that I'd forgotten my torch, so I couldn't see the numbers on the lens. I actually had to ask a passer-by to strike a match.

When shooting at night, I'd always advise people to take a good tripod for stability and a torch so you can see the controls on your camera. Also take a cable release as you'll be working with long exposures and you don't want to risk camera shake on your image when you open and close the shutter. Finally, it's worth writing down all the readings from your meter and your final exposure so you can start to build an extensive knowledge of how to shoot at night. **AP**

- For more tips on night photography, turn to pages 26-29 for our article about Gavin Evans' Indian imagery

**Andrew Sanderson was talking to  
Oliver Atwell**



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from [www.blurb.com](http://www.blurb.com), price £15







PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

## AN ALADDIN'S CAVE OF SECOND-HAND NIKON



*"Grays of Westminster should be the first port of call for any Nikon user... the shop's rich mahogany cabinets are stuffed full of Nikon products. (They have) a legendary reputation for customer service."*

*– Black & White Photography magazine*



Find us on Facebook: [www.facebook.com/graysofwestminster](https://www.facebook.com/graysofwestminster)

Visit our website: [www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



# Winners' cameras

Do you need to own an expensive top-of-the-range camera to take a winning shot? Not necessarily, as shown by the winning entries to the **Landscape Photographer of Year** competition over the past eight years. We talk to six successful entrants about their choice of camera

**CHARLIE WAITE** founded the Landscape Photographer of the Year Awards eight years ago to provide a showcase for talented landscape photographers across Britain and beyond. He wanted to spread the word about how life-affirming the creative process can be, and to provide a chance for large audiences to share the emotions resulting from successful endeavours.

'I have always said that it's primarily about the eye,' says Charlie. 'Obviously, good optics and an in-depth knowledge of your camera

## 'View from Afar, Lake District, Cumbria'

Nikon D800E,  
24-70mm, 1/4sec  
at f/11, ISO 100,  
0.6 ND grad,  
polariser

equipment are important, but there are many affordable cameras that can give you an excellent result. A good image comes from the eye working with the brain to previsualise the end result, not necessarily from the most expensive equipment.'

The variety and range of cameras used to produce successful images over the history of the Awards demonstrates this, with models including iPhones and a Shen Hao HZX-45 II – although digital cameras are by far the most common. Just two

photographers have had images placed in all seven Awards books to date – Adam Burton, who has used various Canon models but now uses a Nikon D800E, and Ian Cameron, who uses a Pentax 6x7 film camera.

In 2012, 11 manufacturers and 58 models were represented among images that were commended or above, with ten manufacturers covering 49 models in 2013. Here, six previous winners talk about their own particular choice of camera, and why it appeals to them.



## Adam Burton

**Highly commended and two commendations in 2007, highly**

**commended and two commendations in 2008, three commendations in 2009, two commendations in 2010, two commendations in 2011, three commendations in 2012, highly commended in 2013. Adam is one of only two photographers to have appeared in every Awards book since the competition began**

Camera: Various Canon models but, most recently, a Nikon D800E

**AS THE** years progress, digital technology improves and, as a result, I have changed cameras several times. I would be lying if I said increased megapixels didn't play a large part in my decision to upgrade. I appreciate that increased megapixels shouldn't be the be-all and end-all to photographers but, in my job as a professional photographer, they are very important. Cameras with more pixels enable my images to be reproduced at larger sizes. As my images are used for a variety of purposes, from large prints to billboards, it is crucial that the pixel count is high. Other considerations to be made when upgrading relate to the data that a camera with newer technology can record. For example, the dynamic range that my Nikon D800E can capture is quite astounding compared to my older DSLRs.

My approach to photography has changed very little over the years. Nothing

excites me more than seeing a complete picture pop up on the back screen of my DSLR while on location. It somehow feels more real to me, and I think that will always remain the case. In order to achieve this, ND graduated filters are essential.

My ambition is always to authentically capture what I see at the picture-taking stage, but my post-processing has definitely improved. As a result, my pictures are now far more subtle and delicate compared with how they used to be, while hopefully still retaining the same levels of impact. I think it's a natural progression to start out with bold, saturated images and then move towards quieter, softer pictures. To me, it's a natural maturing of our photographic eyes.

I think my most recent picture of the Lake District (see left) is my favourite image from my successful Landscape Photographer of the Year entries. The Lake District is probably my favourite area anywhere in the world for photography. It is so incredibly photogenic and bursting with gorgeous subjects – a true landscape photographer's paradise. For me, that image encompasses everything I adore about the Lake District. It is also one of the only times that I feel my strongest image of the year has made the shortlist and gone on to be awarded.

## Biography

Adam Burton is one of the UK's leading landscape photographers and author of five books. Since 2008, he has been working as a full-time professional landscape

photographer, supplying imagery and undertaking commissions for a wide range of clients.

He has photographed five of the seven continents and now specialises in the landscapes of the UK, particularly south-west England.

[www.adamburtonphotography.com](http://www.adamburtonphotography.com)



'Morning Light in the Poplars, Herefordshire'  
Panasonic Lumix DMC-LX5, 43mm, 1/80sec at f/8, ISO 80

© STEVE BAY



## Steve Gray

**Commended in 2008 and 2013**

Camera:  
Panasonic Lumix DMC-LX5

## MY SUCCESSFUL 2013

Landscape Photographer of the Year image (see below), as with all my landscape photography over the past three years or so, was captured using a Panasonic Lumix DMC-LX5 digital compact camera. Using a small camera is a very creative and inspiring process, with no heavyweight equipment getting in the way. I am very pleased with the quality of the results and I really enjoy making images in this way. There are limitations – most notably how large you can print an image – but this photograph appeared at the Awards exhibition at 800mm wide, and I have found the combination of this camera and the Lee Seven5 filter system works very well for me.

The name of my website reflects my preferred way of working, carrying relatively little in the way of equipment (just a camera and two filters – one graduated and one a polariser). I've been dedicated to this approach for the past three years and thoroughly enjoy it. In fact, I believe I've been able to improve my photography significantly as a result.

## Biography

Steve Gray is an award-winning amateur landscape photographer, concentrating primarily on his local landscape of Herefordshire. His style combines simplicity and balance with a fondness for striking geometry and design.

Since 2011, Steve has been making landscape images using a digital compact camera. He finds this a hugely creative and enjoyable approach that resulted in the publication of his first book, *Lightweight Landscapes*, in 2013 (available via his website).

[www.lightweightlandscapes.com](http://www.lightweightlandscapes.com)





## Paul Arthur

One commendation in 2011, two commendations in 2013

in 2013

Camera: Ebony 4x5

**FOR ALL** my personal images, I use a 5x4 large-format film camera. This is, perhaps, partly because I use 35mm digital cameras for all my commercial work, so it's good to have a change when I find time to explore the landscape. It's also because I don't think that there is any other practical medium that can get even close to the quality attainable with large-format film. The colour rendition and the detail available in the film are simply astonishing, and the movements available on the camera make it easy to create images that are impossible on an SLR.



[www.paularthur.net](http://www.paularthur.net)

## Biography

Paul Arthur is a commercial architectural and landscape photographer based in the Midlands, but working both in the UK and abroad. He started out in photography as an enthusiastic amateur while working in financial services, but made the jump into the world of professional image-making and hasn't looked back. He now works for a number of the largest construction and architecture firms in the country, as well as a number of national publications.



## Bob McCallion

One commendation in 2008, 2009 and 2010, two commendations in 2012, category winner in 2013

Camera: Olympus E-520 and E-620

**MOST** of my successful images in the Landscape Photographer of the Year competition have been taken with Olympus E-series digital SLRs (now discontinued). Originally I used the Olympus E-410 and E-520, then progressed to the E-620, with an E-30 as a backup. My favourite lens is a Panasonic 14-150mm that I use for 90% of my shots. The Olympus has a four thirds sensor, but I have had images in the Awards exhibition enlarged to 40x30in! I would not be able to function without my old Manfrotto tripod and have cobbled together a custom head for really steady shots.

My favourite awarded image has to be 'Mystical Morning' (see right), which won the Living the View category in 2013. I had been looking for conditions like these (mist, backlighting and so on) for years, but the 'pointing girl' made the photo special for me. A lot of people don't realise that the awards are open to both professional and amateur photographers – to even get shortlisted or commended is an honour. I'm still in shock from winning a category!

My long-term interest in landscape photography has always been the Co Antrim coastline, but my days of lugging medium-format film cameras around are gone due to illness. I have recently sold most of this kit and was able to afford a Nikon D800E body. The prize money for 'Mystical Morning' came just in time and so I was able to buy a decent lens too. Next, I plan to get back to the coastal photography that I have always loved.

## Biography

Based in Northern Ireland, Bob McCallion is an ex-mechanical design engineer who was with Michelin Tyre plc for 35 years before retiring for medical reasons. Married with grown-up children, he is an amateur photographer who tries to fund his hobby by entering competitions such as the Landscape Photographer of the Year.

## 'Mystical Morning, the Dark Hedges, Co Antrim, NI'

Olympus E-620, 14-150mm, 1/80sec at f/14, ISO 100





© ROB MCALLISTER



## Susan Brown

**Two commendations in 2011, four commendations in 2012**

Cameras: Canon EOS 5D Mark II and

Canon EOS 50D

**MOST** of my successful entries have been taken on a Canon EOS 5D Mark II camera, including this image of a turbulent sea at Bude in Cornwall (see right). I used a 3-stop ND filter to get some movement in the water to show the beauty of the wild sea, taking care not to slow the shutter speed too much otherwise the character of the sea would have been lost. I always have a selection of neutral density filters with me so I can use them singly or combine them to get that all-important shutter speed.

I do previsualise images when I use the square format, as I love the simplicity of square. It doesn't suit everything but I decide at the taking stage what the format will be so I'm sure to get the composition right. In this Bude image, I

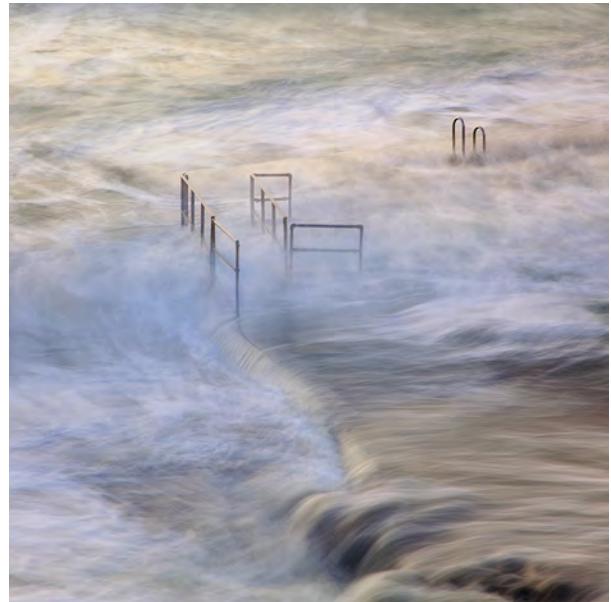
wanted the edge of the pool to start from the bottom right-hand corner to give a good diagonal lead to the fence. Bude Pool is one of my favourite venues, as it was the first image I made in a two-year project on tidal swimming pools. I love to visit this venue in winter when, in good weather, there is this lovely golden light that combines with the reflections of the blue sky. In bad weather, it is wild and forbidding.

I have recently bought a Canon EOS 5D Mark III and am enjoying experimenting with a more abstract style and using multiple exposures. It is proving to be a steep learning curve, but I am enjoying the challenge of a new direction.

## Biography

Susan Brown has been taking photographs for more than 30 years and, in that time, has moved from darkroom to digital and from city to coast. She is a Fellow of the Royal Photographic Society (RPS) and sits on the Visual Art Distinctions Panel.

Susan is also a PermaJet Lecturer,



© SUSAN BROWN

**'Turbulent Waters at Spring Tide, Bude, Cornwall'**  
Canon EOS 5D Mark II, 24-105mm, 1sec at f/14, ISO 100, ND8 filter

a member of Arena and a member of the Devon Guild of Craftsmen. She exhibits her work in galleries and also in hospitals, as she has an interest in Arts in Health.

[www.susanbrownphotography.co.uk](http://www.susanbrownphotography.co.uk)





### Ian Cameron

Category runner-up and two commendations in 2007, five commendations in 2008, highly

commended and two commendations in 2009, one commendation in 2010, two commendations in 2011, special award/commended in 2012, two commendations in 2013. Ian is one of only two photographers to have appeared in every Awards book since the competition began

Camera: Pentax 67II

**I CURRENTLY** use a couple of Pentax 67II medium-format cameras with a brace of Pentax zoom lenses loaded with Fujichrome Velvia transparency film. I have used this combination throughout the Landscape Photographer of the Year competition and I use it exclusively in my professional capacity as a landscape photographer. I anticipate continuing to use these cameras for as long as there is still film made for them.

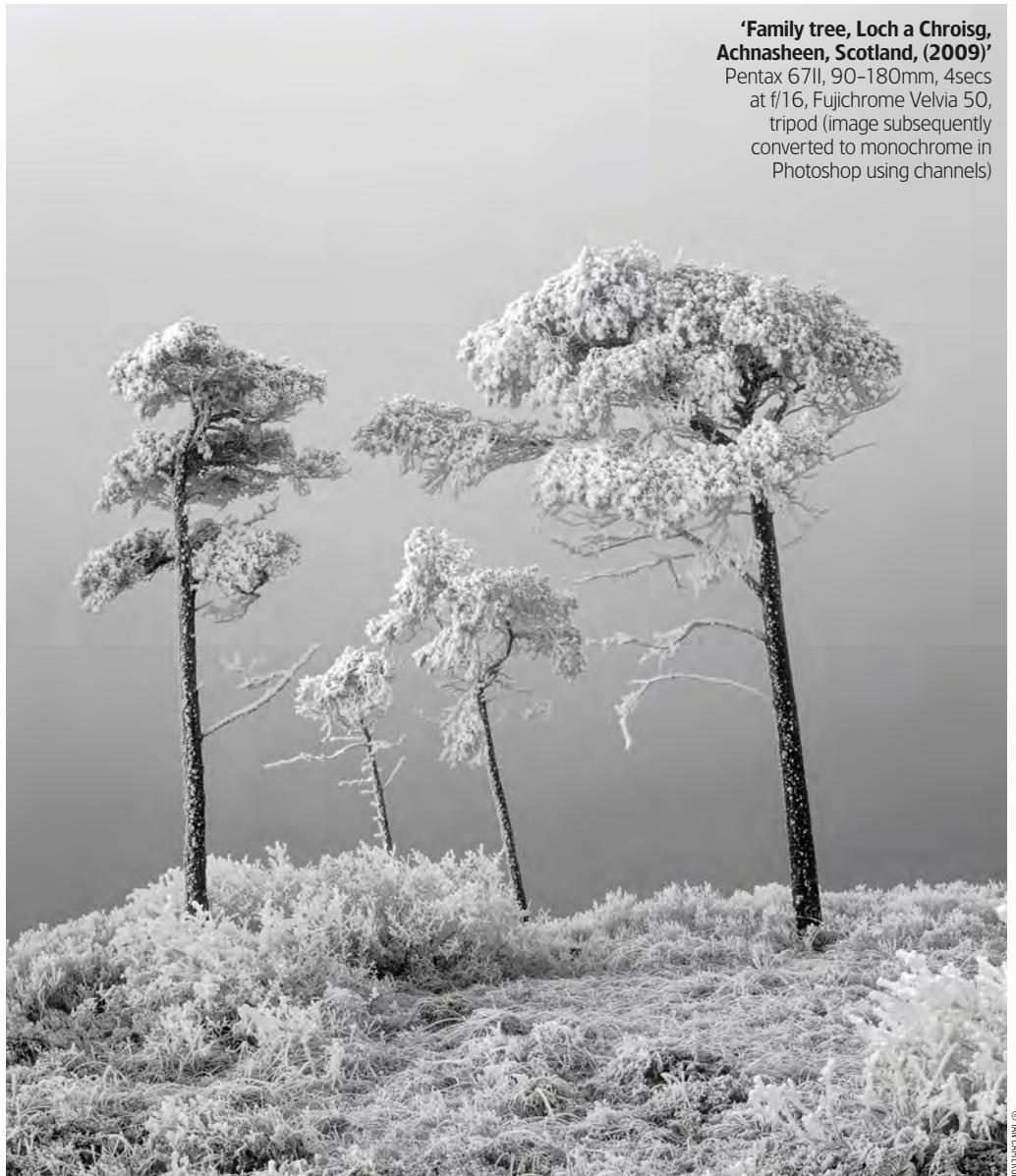
I am fully aware that I am flying in the face of popular opinion and I make no claims as to the superiority or otherwise of film over digital. Suffice to say, I am old enough not to care what others think. I like the results I get and, above all, I very much enjoy using these steam-driven heavyweights.

I probably shoot far less film than I used to, arguably because of the price of film and the cost of developing. With just ten shots on a roll, it works out at £1 per shot. That said, you can buy an awful lot of film for the price of the latest digital wonder and my 'keep rate' is very high. One thing that has never changed is that I shoot only what appeals to me and never what I think would appeal to others. Occasionally my work has been dismissed as being a little sweet and lightweight, but I guess that is all down to style – some prefer their coffee black, I like mine with milk and sugar.

I have been fortunate to have had images published in every Landscape Photographer of the Year book since its inception. My favourite is the black & white shot called 'The Family Tree' (see above). It was shot on a very cold winter's day when the temperature dropped to the lowest-ever recorded in the UK, about -27°C. The mother and father tree appeared to be ushering out the two errant children from a loch shrouded in freezing mist. They were covered in thick hoar frost almost 2in [5cm] deep, and when I finished shooting I realised two of my fingers had succumbed to frostbite. It took nearly three months of massage and manipulation before sensation in my fingers fully returned.



[www.transientlight.co.uk](http://www.transientlight.co.uk)



© IAN CAMERON

**'Family tree, Loch a Chroisg, Achtnasheen, Scotland, (2009)'**  
Pentax 67II, 90-180mm, 4secs at f/16, Fujichrome Velvia 50, tripod (image subsequently converted to monochrome in Photoshop using channels)

### Biography

Ian Cameron is a self-taught professional landscape photographer. He moved to the Highlands more than 16 years ago to be closer to the mountain scenery and wilderness that stimulated his style of photography.

Ian's captivating landscape work is full of drama and emotion, evolving from his love of transient light, which is both his company name and a phrase he adopted to describe a short-lived ephemeral moment when light, composition and subject combine to produce rare and sublime landscape imagery. This passion for transient light

has led to national and international success, with his highly acclaimed images gracing the covers of magazines, calendars and books, while his pictures hang in corporate offices and private homes in the UK and abroad.

# ENTER NOW!

**THE SEARCH** for the Landscape Photographer of the Year 2014 is now on and you have until 11 July 2014 to upload your images to the competition website. There's a prize fund worth £20,000 on offer, including £10,000 for the overall adult winner.

The 2014 Awards are held in association with VisitBritain and Countryside is GREAT. Winners will be announced at the end of October and the Awards book, *Landscape Photographer of the Year: Collection 8* (AA Publishing) will be available from 3 November 2014. An exhibition of the best entries will be held in London at the end of the year. For more details, visit [www.take-a-view.co.uk](http://www.take-a-view.co.uk).



# FREE MANFROTTO 680B MONOPOD

WHEN YOU BUY A MANFROTTO  
PROFESSIONAL OR PRO LITE BAG\*



WORTH  
£61  
SRP INC VAT

For more information and details how to claim, visit [manfrotto.co.uk](http://manfrotto.co.uk)

\*Offer ends 31st July 2014 and excludes Holster, Rain Covers and Video bags. All claims must be received by 23:59 on 30th August 2014. Manfrotto reserves the right to end this promotion at any time. For full terms and conditions visit [manfrotto.co.uk](http://manfrotto.co.uk)



**Manfrotto**  
Imagine More

# Indian nights

India has some of the most colourful and chaotic cities in the world, but what do the streets look like when the inhabitants sleep and darkness descends? **Gavin Evans** explains how he illuminates India's shadowy world at night. **Andrew James** reports

**BRITISH** photographer Gavin Evans cuts an unlikely figure as his 6ft 4in (1.9m) frame stoops over his tripod in the shadows of a narrow backstreet in Kolkata, India. It's 1am and except for an occasional stray dog or a person sleeping in a shop doorway, the scene is deserted. Gavin works quietly, aware of unseen eyes watching him through the darkness.

His project, called 'Nightscapes', is something of a departure from his usual photographic style, although Gavin prefers to call it a sidestep. 'It is a portrait of India. Its cities and its numerous inhabitants are the characters,' he explains.

Gavin is best known for portraiture, having turned his lens on well-known musicians, such as David Bowie and Iggy Pop, although he is at pains to point out that he is not a 'celebrity' portrait photographer. However, with a reputation for working with difficult celebrities, it's perhaps no surprise that his other work eschews anything conventional. His penchant for exploring the unusual side of people perhaps explains his distinctly unconventional approach to India, too.

His love affair with photography started in his early teens when he saw a neighbour's portfolio of images. These weren't your run-of-the-mill landscapes or portraits, but rather pictures of murder

**Above:** Many of the areas Gavin visited at night carried risks of crime

**Right:** Such a diverse area can reveal surreal scenes such as this



and mutilation. The neighbour had been a forensic photographer in the police force in Bermuda, and the graphic images made quite an impression on 13-year-old Gavin.

'At first, the content was indefinable,' says Gavin. 'The compositions were abstract and extraordinarily beautiful – Kodachrome greens of tropical foliage and deep flesh reds. My perception of photography was changed from that moment on. I realised

there was no subject barred from the photographer and that the medium had real gravitas and power.'

Gavin's first job was as a picture editor-cum-staff photographer for a Scottish music magazine, where he enjoyed three years of photographing actors, musicians and artists. Now, as a 49-year-old freelancer, he earns his living taking commissions from magazines and



**'DURING THE** day, India's slums are densely packed but at night they transform into magical villages. The alleys are sometimes as narrow as one metre and often the only light source emanates from the windows. This image, taken in Metro Camp, illustrates my use of lighting and masking techniques. I made nine separate exposures as I walked along the alley picking out details of interest – ladders, walls and wires.'

advertising agencies in the UK and overseas.

He travelled to India to photograph the Dalits and Shudra caste (the 'untouchables') as part of a project called 'Touch'. 'Touch' is a series of images where he invites the person being photographed to pose with Gavin's arm and hand jutting into the picture. What the subjects choose to do with the hand is entirely up to them.

Despite being unplanned, 'Nightscapes' started as soon as he arrived in Kolkata. 'The streets were crowded and chaotic, and it was impossible to see any of my surroundings,' says Gavin. 'At midnight, after recovering from the long flight, I ventured out to find the streets eerily deserted. It seemed to me that this was the only time that the fabric of the city could be viewed.'

#### AFTER-DARK DANGERS

Gavin found that one of the biggest hurdles to shooting at night was finding drivers prepared to take him to where he wanted to go. Many areas had notorious reputations and he found that some Hindu drivers wouldn't take him to Muslim areas and vice versa. The heat was also a constant battle. 'Even at night it can be exhausting,' he says. 'Some evenings the temperature exceeded 35°C and the mosquitoes were fierce.'

Despite shooting between the hours of 1am and 5am, the streets were never truly deserted, as even in the darkest, quietest areas there was always someone sleeping, guarding or roaming while Gavin set about



**The sleeping figures of the homeless act as a compositional element in this image**

his work. Working at night brings some risk and this was something Gavin was aware of. He didn't shoot alone and had someone to watch his back while he concentrated on the technical and creative aspects of bringing his vision to life. 'We were warned about venturing into the run-down areas and slums,' he says. 'Mugging, kidnap and rape were good reasons for not leaving the beaten track.'

Despite one or two close scrapes, Gavin's after-dark activities were relatively trouble-free. 'The police are a potential threat and thinking on your feet is your only defence when confronted by a corrupt official,' he says. 'And on one occasion a heroin addict, realising he was in a photograph, pursued me brandishing his syringe. I made it into the taxi before he could lunge at me.'



Shooting in locations with varied light sources meant Gavin had to be creative in his use of the camera's white balance

## LIGHTING

 One of the biggest technical hurdles that Gavin faced was dealing with the varied light sources at each location. These ranged from natural moonlight to tungsten, sodium LEDs, and fluorescent lights. He regards the choice of white balance as being a creative one as much as it is a technical decision.

'I try to find a neutral balance,' he says. 'A setting of 3,200K on LEDs and the camera was generally a good starting point. For example, if I wanted to complement a moonlit shot, I would increase the colour temperature of the LEDs.'

Night exposures were very much determined by Gavin's choice of ISO. As he wanted to capture all the detail in the scene, he shot at ISO 50. Consequently, his exposures range from 2secs to 30secs, depending on conditions. 'Exposing for highlights and lowlights sometimes means hanging around for long periods in order to avoid the movements of the agitated sleepers or the occasional vehicle,' he says.

Where he can, Gavin personalises his images by painting with light. He uses LED lights to fill, balance or highlight details. The Lishuai LED312DS lights he uses have variable white balance so he can creatively match or contrast his surroundings. They also attach to a monopod so he can illuminate difficult-to-reach spots. In a long exposure, he locks his Sony Alpha 7R on a tripod and makes



**Shooting the trains of the Darjeeling Express provided Gavin with one of his biggest challenges**

several exposures, triggering each with the in-built self-timer. He lights large areas by steadily moving along the street with his monopod-attached LED. The exposures are later blended together in Photoshop to reveal all the detail of the night scene.

'The trains of the Darjeeling Express [see above], one of the most famous train journeys in the world, were a challenge,' he says. 'I came across them in their shed at 3am. To my surprise, the engineers kept them fired up throughout the night, and the scene was not a romantic picture of steam



**'IN INDIA** you see so many bicycles pulling four-wheeled carts bearing unfeasible loads,' says Gavin. 'In this image, taken in Nehru Camp, a slum in South Delhi, it appears as if the load of the cart (the hut) has been upturned. I used my LEDs to pick out details of the alley and buildings, then went behind the hut to light the wheels of the cart. This picture appeals to my sense of humour.'

trains climbing the Himalayas but more like an image from Dante's *Infemo*. The shed was dark, so I used the LEDs to illuminate the smoke, steam and detail of the trains.'

Gavin likes to shoot at extremes with a tripod at full extension if he wants an imposing view, or from waist-level if he wants the scene to dominate. His lens choice is critical, as it determines the drama of the image. He finds that a 25mm or 35mm prime lens works best.

## PEOPLE

One characteristic of Gavin's series is the inclusion of people – often sleeping – within the scene. In some instances, Gavin is working less than a metre from his subject, who is blissfully unaware of the photographer's presence. He regards the images of people sleeping together for protection as both touching and intimate. Their presence within the frame is an essential part of the narrative – they are

To see more of Gavin's images, visit [gavinevans.com](http://gavinevans.com)

the characters in the story he is telling.

'There was no possibility of excluding the sleepers as they were omnipresent and I wouldn't wake them to ask permission,' says Gavin. 'The sleepers are in the public domain and in nearly every image you can find someone or something at rest. More often than not, the folk on the street were amused if they awoke to find me photographing them. Thankfully, in India people are affronted if you don't photograph them!' **AP**

# GAVIN'S EQUIPMENT

**GAVIN** says that part of the reason he was shooting in India was to give his Sony Alpha 7R a thorough workout. Shooting in the heat and dark of Kolkata certainly provided a stern test. 'With the live digital viewfinder, I could compose and focus under low-level light conditions with ease, and the ability to enlarge a section of the frame for critical focusing was a great bonus,' he says.

He also carried an HVL-F43M flash (for the 'Touch' project), plus Sony Zeiss 35mm f/2.8 and 55mm f/1.8 lenses, a Metabones adapter, and Zeiss 25mm f/2 and Canon EF 85mm f/1.8 prime lenses.

'The Alpha 7R shows up any flaws, so the

best prime lenses are a prerequisite,' Gavin reveals. 'The 25mm, 35mm and 55mm Zeiss lenses performed impeccably and were the staple lenses used for 'Nightscapes'. In my two bags I also have sensor-cleaning kits, a dust blower, a Sekonic L-758DR DigitalMaster lightmeter, plus two Lishuai LED312DS lights.'

'For steadyng the camera during long exposures, I use a Manfrotto 190MF3 tripod with a 055 magnesium photo-movie head, while a Manfrotto 695CX monopod is useful for attaching the LEDs.'

Two MacBook Pros and a stack of hard drives complete Gavin's set of essential gear.



AP publishes more reader photographs than any other photography magazine



# ReaderSpotlight

1st

## EISA MAESTRO COMPETITION WINNERS

This week we showcase the first, second and third-placed winners in the UK round of the EISA Maestro Photo Contest 2014. Entrants were asked to submit a set of 5-8 images relating to the

theme 'Architecture'. The first-prize winner goes through to the international final, with the results announced in August. AP is the UK representative for EISA on the photographic panel.





**Billy Currie** Stirlingshire  
Photography had never been something that had even crossed Billy's mind as an interest until six years ago, when he picked up a camera solely for taking pictures of

his dogs. Before he knew it, photography was an obsession. To see more of Billy's images, take a look at his website [www.billycurriephoto.com](http://www.billycurriephoto.com) or find him on Facebook at [www.facebook.com/billycurriephoto](http://www.facebook.com/billycurriephoto).

### New Kids on the Block

Billy's series comprises shots of buildings in London and Glasgow. His high-contrast, long-exposure photography heightens the industrial, unnatural qualities of the buildings – as he comments, many of them wouldn't look out of place on the sets of sci-fi movies. Canon EOS-1D X, 24-205mm, 17-40mm, 24mm and 17mm

**Matt Emmett**

Berkshire

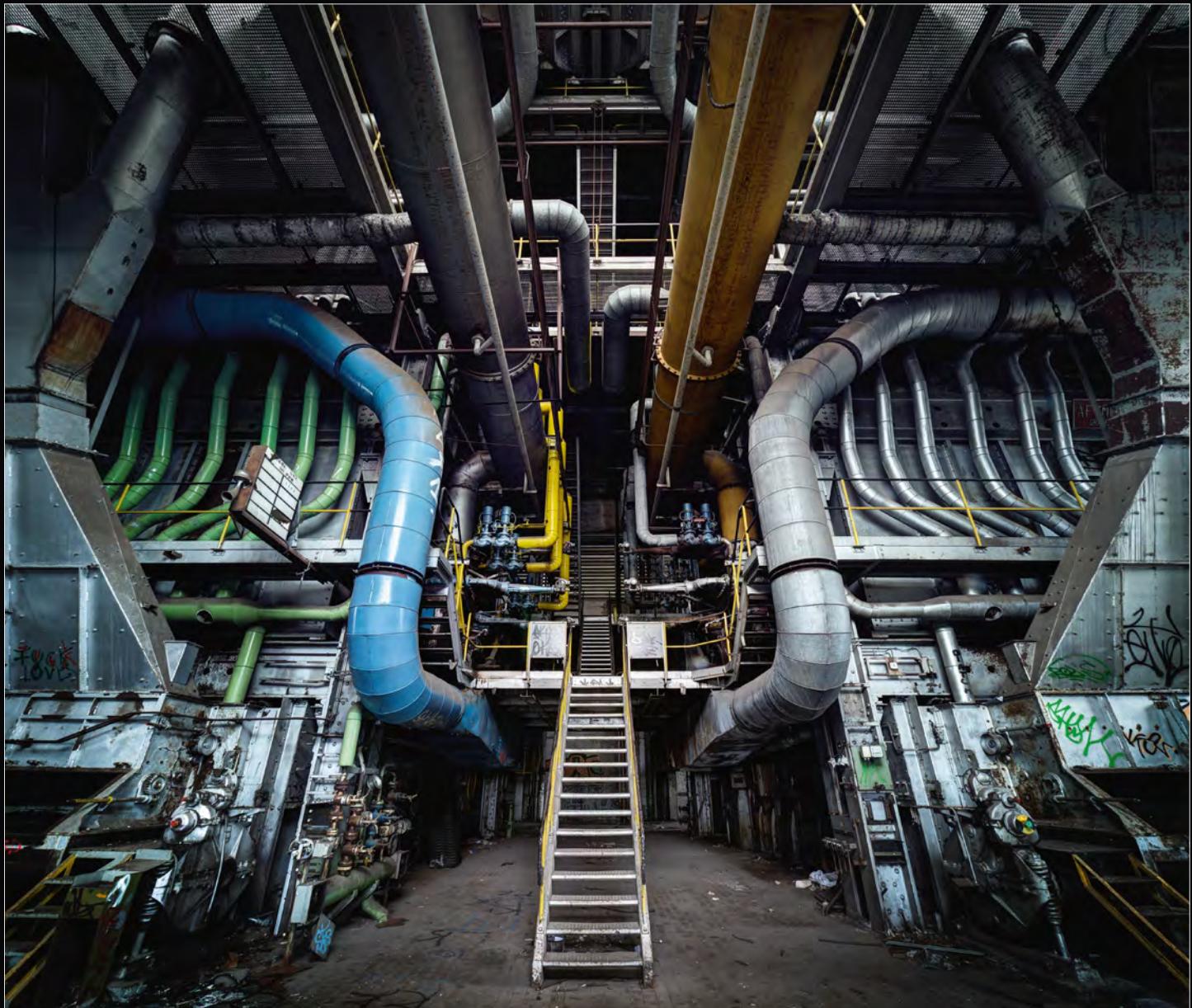
While Matt has been keen on photography ever since he was a teenager, he had to take a long time away from it while his children were growing up. It wasn't until a friend asked him to demonstrate the basics of a new DSLR that Matt's interest was rekindled. The two of them found a derelict ex-MOD jet engine research establishment for the first lesson, and Matt discovered a passion for shooting abandoned locations. He now travels the UK and northern Europe shooting power stations, steelworks, schools and castles. Now that his children are older, they join him on a few shoots. To see more from Matt, find him on Facebook at [www.facebook.com/ForgottenHeritagePhotography](http://www.facebook.com/ForgottenHeritagePhotography) or on Flickr at [www.flickr.com/photos/memmett](http://www.flickr.com/photos/memmett).

**2nd****European Industrial Heritage**

The places that Matt photographs were once humming with activity, but are now consigned to metal and dust. Among his subjects are jet engine altitude test cells, gas-fuelled power stations and an industrial blast furnace. 'I am obsessed by symmetry in man-made structures,' he says. 'Power stations have it in abundance. At one point, Matt found himself risking life and limb for an image, when a nearby canal purged water into a condensing pond in which he was standing.'

Canon EOS 7D, 10-22mm, 24-70mm







3rd

## Ian Bramham Cheshire

Ian is an architect by profession, but after buying his first camera seven years ago he became fascinated by the possibilities of photography as an art form. 'I'm particularly interested in photographing the architecture of individual buildings as well as urban and rural landscapes,' he says. The five things Ian aims for with his photography are, 'Beauty, simplicity, great light, truth and individuality,' he says. To see more of Ian's images, find him on his personal website at [www.ianbramham.com](http://www.ianbramham.com).



**Untitled**  
Ian's images range from all around Europe and the UK. The pictures on these pages show Hallgrímskirkja (a modernist Lutheran church) in Iceland, the Louvre Pyramid in France, Liverpool Cathedral, St Stephen's Monastery in Greece and the Imperial War Museum North, Manchester.  
Nikon D800, Nikon D700, 16-35mm

**PRO-FLASH**  
**ONE EIGHTY**

The Power for all seasons

**Strobies**



- 900 Flashes at Full Power
- Recycles in 0.5 – 2.5 sec with a 7-Stop Range adjustable in 1/3 f stops
- Full High Speed Sync Capability
- 5600k White Balance = FLASH +/- 200k (Flash Duration = 1/800 – 1/10000)
- Switchable Focus Assist Lamp and Stroboscopic feature.
- 180 W/s with a Guide Number: 60 m (180') @ 1m with standard reflector & 28mm coverage



#### STR200 | Strobies Pro Flash Kit

(Trigger not included)

1 x Strobies PRO-Flash ONE EIGHTY FLASH HEAD  
1 x Strobies PRO-Flash ONE EIGHTY BATTERY PACK

**STR200**  
£349.99 inc vat



Full Range of Accessories to shape the light as needed

Available from the following dealers Today

**cameraWORLD**

 CAMBRIAN PHOTOGRAPHY

 Carmarthen Cameras  
innovative. dependable. affordable.

 **CROOKED IMAGING**

 **fotoSENSE**

 **wex**  
photographic  
warehouse express

**INTERFIT**

Telephone : 0121 522 4800  
sales@interfitphotographic.com

[www.interfitphotographic.com](http://www.interfitphotographic.com)

SIX OF THE BEST

# APTestbench

Twice a month we review six of the best **accessories**

## Camera bags

**Callum McInerney-Riley** reviews six of the best camera bags for compact system cameras



**Amateur  
Photographer  
RECOMMENDED**  
Expensive, but  
worth the money

### Billingham Hadley Digital

Around £120

[www.billingham.co.uk](http://www.billingham.co.uk)

The ultra-stylish Billingham Hadley Digital is the bag of choice for many Leica M users, as it offers enough space for a large mirrorless camera and a couple of lenses. The internal dimensions are 180x100x170mm, which means it sits in the middle of all the bags on test here. The FibreNyte material is 10% lighter and harder wearing than the canvas version of the Hadley Digital, with the added

advantage that the colour doesn't fade over time. The FibreNyte bags come in khaki or sage with a tan or chocolate leather trim, while the canvas bags are available in khaki or black with a tan or black leather trim. At around £120, this bag is one of the most expensive on test, but it is justified by its quality. The seams are well stitched, the protection is great, the material is hard-wearing and the bag looks amazing.

**Benro  
Hyacinth 20** £43.80  
[kenro.co.uk](http://kenro.co.uk)

New to the Benro bag range are two Hyacinth shoulder bags. The Hyacinth 10 is a similar size to the Nest bag (see below), while the Hyacinth 20 is designed for larger compact system camera kit. With inner dimensions of 250x90x150mm, the Hyacinth 20 holds a large-sized compact system camera with a lens attached, plus two small lenses or one big lens. Its inconspicuous

styling does not advertise the expensive contents within, which makes it a good choice for security reasons. The bag is available in pink, blue, black and grey. Memory cards can be stored in a small zip-up compartment on the front flap, while also on the front is a large zip-up compartment that is ideal for keys, mobile phone and battery chargers, among other things.

**Nest Athena S10** £21.99  
[www.nest-style.com](http://www.nest-style.com)

For those photographers who want an ultra-lightweight bag, the Nest Athena S10 is a good option. With internal dimensions of 140x60x115mm, the S10 will carry a small-sized compact system camera, such as a Panasonic Lumix DMC-GM1 or a Sony NEX model. There is also just enough space to nestle a charger or a small pancake lens alongside the camera. There are two small pouches for memory cards in the top compartment. Pictured (right) is the metallic white version, but this bag is also available in black and brown. The Nest Athena S10 is made from a 750D waterproof twill with a 210D nylon interior, and boasts a respectable 10mm of padding. At the rear of the bag is a small flap allowing users to wear the Nest bag on their belt.



**Booq Python mirrorless** Around £65[www.booqbags.com](http://www.booqbags.com)

Made from a ballistic nylon, the Booq Python mirrorless looks like no other bag on the market. This material is water-resistant, as are the zips. With internal dimensions of 230x150x100mm, there's plenty of space in the main compartment for a large compact system camera and lens. There are two dividers inside, one of which runs horizontally across the bag allowing for the storage of chargers, card readers and

other gadgets without the risk of them making contact with your camera. There is a small flap inside the main compartment that is designed to fit an iPad Mini or similar-sized tablet. Additional storage is available via two side pouches, which are ideal for storing keys, memory cards and headphones. The small pockets on the top and on the back of the bag that are perfect sizes for notepads and phones.

**FORTHCOMING TESTS**

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

**Zeiss Otus 55mm f/1.4**

We test the £3,200 Zeiss 55mm f/1.4 lens against the more affordable Sigma 50mm f/1.4 DG HSM | A lens.

AP 21 June

**Sony Alpha 77 II**

Superseding the Sony Alpha 77, we find out if the new Alpha 77 II lives up to Sony's claim that it is 'the king of APS-C'.

AP 28 June

**A4 printer round-up**

We look at six A4 printers for photographers, from Canon, Epson and HP.

AP 28 June

**Adobe Lightroom Mobile**

Adobe image management and editing now has a mobile version. We find out just how it works.

AP 5 July

**Sony Cyber-shot DSC-RX100 Mark III**

We test the Sony Cyber-shot DSC-RX100 III with its new 24-70mm f/1.8-2.8 zoom lens, 1in sensor with a 20.4-million-pixel resolution and pop-up EVF.

AP 5 July

**Domke Trekker** £135[www.domkebags.co.uk](http://www.domkebags.co.uk)

The classic-looking Domke Trekker is brand new to the Domke bag line-up and is due to be released in July. Specifically designed for smaller cameras, at 140x102x127mm internally the Trekker will hold a large compact system camera with kit lens and either one large extra lens or two small ones. Interestingly, the strap of the Trekker can be removed and, using its double belt strap, the bag can be worn at the hip instead of carried over the shoulder. The Nest bag (left) also features this functionality, but the Trekker is slightly bigger. The material used to make the bag is Domke's own RuggedWear all-cotton waxed fabric. This is extremely hard-wearing and is treated with waxes and oils to make it water-resistant. A small amount of storage is offered on the underside of the top flap, and the front of the bag has a fair-sized pouch that is ideal for cable releases and spare batteries.

**Amateur Photographer RECOMMENDED**  
A fine balance between style and protection – great value for money

**Tamrac Apache 2** Around £60[www.tamrac.com](http://www.tamrac.com)

Made from a brown weather-protected sailcloth, the Tamrac Apache series is very durable and stylish. Three different sizes of bag are available in the series, with the Apache 2 designed for a compact DSLR or compact system camera kit. With internal dimensions of 200x100x160mm, the bag will hold a CSC and an attached lens of up to 9cm, plus two large lenses and a flash. The underside of the bag is made from a Hypatex material that is resistant to abrasions and will prevent the bottom of the bag from wearing out. With foam padding throughout, and two large and two small dividers, the Apache 2 will ensure that your camera is well protected.





Ask the experts at  
**londoncameraexchange**  
THE UK'S BIGGEST PHOTO SPECIALIST

## PART EXCHANGE WELCOME

Upgrading - we want your old camera & lenses! They may be worth more than you think! Quality equipment bought outright!



## SIGMA

Guaranteed UK stock with 3-year warranty on all products.  
Big selection available now in all LCE stores. Come in and ask our knowledgeable staff for a 'try before you buy' demonstration.

**SIGMA**  
3 YEAR UK WARRANTY 

For registration and conditions log on to [www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)

### SIGMA 150-500MM F5-6.3 APO DG OS HSM



Incorporates three SLD glass elements, a rear focus system, HSM (Hyper-Sonic Motor), and compatible for use with APO Tele Converters. SRP £999.99

CANON/NIKON FIT

**£629.99\***

\* AFTER CASHBACK. IN-STORE PRICE £729.99

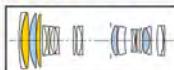
### SIGMA 70-200MM F2.8 APO EX DG OS HSM



The OS function offers the use of shutter speeds approximately 4 stops slower than otherwise possible and allows for easy shooting for many types of photography. SRP £1539.99

CANON/NIKON FIT

**£799.99**



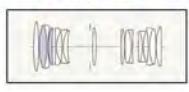
### SIGMA 105MM MACRO

F2.8 EX DG OS HSM

High performance, large aperture medium telephoto macro lens with OS (Optical Stabilizer). SRP £649.99

CANON/NIKON FIT

**£379.99**

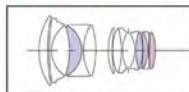


### SIGMA 50MM F1.4 D HSM 'ART'

Large aperture standard zoom lens designed for high megapixel digital SLR cameras.

CANON/NIKON FIT

**£849.99**



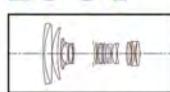
18-250MM F3.5-6.3 DC MACRO OS HSM  
17-50MM F2.8 EX DC OS HSM

### SIGMA 24-105MM F4 DG OS HSM 'ART'

Designed for full frame DSLRs and gives wide to medium telephoto range with a constant f4 aperture.

CANON/NIKON FIT

**£589.99\***



\* AFTER CASHBACK. IN-STORE PRICE £689.99



### SIGMA 10-20MM F3.5 EX DC HSM

Ultra wide-angle zoom lens with a large, constant aperture of F3.5, designed specifically for digital SLR cameras. SRP £649.99

CANON/NIKON FIT

**£399.99**



£589.99  
£309.99

£589.99  
£309.99



**BATH**  
01255 462234

**BRISTOL** (BALDWIN ST)  
0117 929 1935

**BRISTOL** (BROADMEAD)  
0117 927 6185

**CHELTENHAM**  
01242 519 851

**CHESTER**  
01244 326531

**CHESTERFIELD**  
01246 211891

**COLCHESTER**  
01206 573444

**DERBY**  
01332 348644

**EXETER**  
01392 279024

**FAREHAM**  
01329 236441

**GLoucester**  
01452 304513

**GUILDFORD**  
01483 504040

**LEAMINGTON**  
01926 886166

**LINCOLN** (HIGH ST)  
01522 528577

**LINCOLN** (SILVER ST)  
01522 514131

**LONDON** (STRAND)  
0207 3790200

**MANCHESTER**  
0161 834 7500

**NORWICH**  
01603 612537

**NOTTINGHAM**  
0115 941 7486

**PLYMOUTH**  
01752 664894

**PORTSMOUTH**  
023 9283 9933

**READING**  
0118 9592149

**SALISBURY**  
01722 335436

**SOUTHAMPTON** (CIVIC CTR)  
023 8033 1720

**SOUTHAMPTON** (HIGH ST)  
023 8022 1597

**TAUNTON**  
01823 259955

**WINCHESTER**  
01962 866203

**WORCESTER**  
01905 22314

**OPENING TIMES:**  
Monday-Saturday  
9am-5:30pm  
Selected stores open Sunday  
- please check for details.

## 28 BRANCHES NATIONWIDE

**UK MAIL ORDER** Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:

**www.LCEgroup.co.uk**



# 30 summer essentials

Travelling provides us with some of the greatest photographic opportunities, but there's nothing worse than seeing the perfect composition and not being able to make the most of it because you were missing a simple but vital piece of equipment. In this guide, we've suggested **30 essential tools** that will not only help you capture those great images, but they will also help you take better shots, allow you to share them with others, and keep them safe

## Panasonic Lumix DMC-TZ60 £349

[www.panasonic.com/uk](http://www.panasonic.com/uk)

As well as your main camera, having a pocket-sized companion is a must when you're travelling, as it's great to have a camera you can keep in your pocket just for quick snaps, as well as for capturing reference images while planning compositions. The 18.1-million-pixel Panasonic Lumix DMC-TZ60 is a superb camera, measuring 110.6x64.3x34.4mm, with a massive 30x optical zoom range and a host of features including GPS, which makes it perfect for keeping track of where your images have been taken.



## Manfrotto Piccolo 3

£11.95

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

If you're travelling with a small camera, a neat case is definitely a good choice to keep your camera safe. The Piccolo 3 camera pouch from Manfrotto is water-repellent and has a hard shell for added protection against accidental bumps and bashes. The pouch also has a soft lining that will prevent the screen and other sensitive areas of your camera from being scratched while in transit.



## Lastolite 5-in-1 75cm Bottletop kit

£50

[www.lastolite.co.uk](http://www.lastolite.co.uk)

It's a real advantage when you're photographing friends and family to have a reflector handy, even if just to put a catch-light in their eyes or to fill in a backlit portrait. Lastolite's Bottletop kit collapses into a carrycase a third of its diameter, and includes a diffuser with two elasticated double-sided covers with gold/white and sunfire/silver finishes to alter the colour and quality of the reflected light. The whole kit is easy to pack away in your camera bag and gives a distinct edge and professional feel to your photography.



## Spudz Pro

£7.99

[www.alpineproducts.com](http://www.alpineproducts.com)

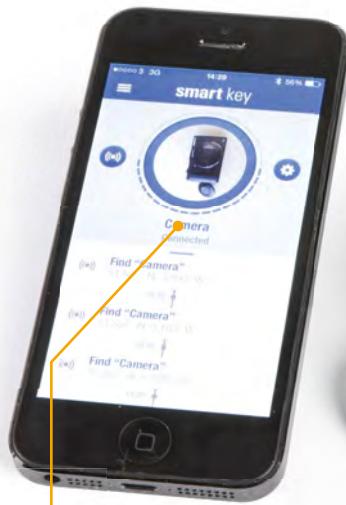
Spudz Pro is a convenient, portable and affordable cleaning kit that can be attached to keys, lanyards, belt loops, straps and bags. Containing a 10x10in (254x254mm) microfibre cloth stitched into the holder and a 4ml cleaning solution, the Spudz Pro is a much better alternative to using the inside of your shirt for cleaning your lens on the move. It's so easy to misplace lens cloths and they're no good when you're out and about if they're tucked away safe inside your bag, but the Spudz Pro is always accessible.

## Riftlabs Kick

£135

[www.riftlabs.com](http://www.riftlabs.com)

Though the Kick light is truly pocket-sized at roughly the same size as your phone, it boasts some serious lighting power, blasting out 400 lumens in a range of colours. If you need to whip out a little extra dynamic lighting at a moment's notice, you really couldn't ask for better. The Kick is fully controllable via its iOS and Android apps, and you can even use videos saved on your phone to sample and recreate specific lighting effects.



## Elgato Smart Key

£39.95

[www.elgato.com/en](http://www.elgato.com/en)

If you worry about losing your camera while away, the Smart Key can help. The simple Bluetooth device can be attached to a camera strap or bag and it will then regularly send a Bluetooth signal to your smartphone. Should the signal fail to reach your phone, your phone will alert you to the fact that the Smart Key is out of range, and will let you know of its last connected location, helping you to retrace your steps and track down your camera.



## Dropbox Pro subscription (100GB)

\$9.99 (around £5.94)

per month or \$99.99 (around £59.42) per year

[dropbox.com](http://dropbox.com)

Backing up is vital for a photographer, never more so than when you're on holiday. Dropbox Pro

comes with a host of clever features to eliminate the dreaded possibility of a broken camera or crashed computer consigning all your images to the great digital bin in the sky, and the paid Pro version is worth investing in for the extra storage space you get (minimum of 100GB, as opposed to 2GB with the free version). With automatic backups and the ability to access your files on any device, a small investment will reap its reward in peace of mind.

## Polaroid Optics HD Multi-Coated Variable Range Neutral Density (ND) Fader Filter

From around £27

[www.polaroidstore.com](http://www.polaroidstore.com)

If you're travelling to sunnier climes, the bright sunlight will inevitably result in smaller apertures and shorter exposures, and for those looking to create shallow-depth-of-field effects or water blurs, a neutral density filter is essential for reducing the amount of light entering the lens. Polaroid's Variable Range ND filter has a range of eight ND settings

available by turning the exterior ring, using the stepped scale as a guide. Using your camera's metering, you dial in the strength of filtration until the desired length of exposure is reached.

Polaroid's Variable Range ND filter is available in a wide range of filter thread sizes and is great value for experimenting with long exposures.



## Olympus Stylus Tough TG-3

Around £350

[www.olympus.co.uk](http://www.olympus.co.uk)

Taking your expensive DSLR or system camera onto the beach or using it beside the poolside can result in disastrous consequences. Underwater cameras – also known as waterproof compacts or tough/rugged compacts – allow us to take great shots no matter where we are.

One of the best examples going is the Olympus Stylus Tough TG-3 – a camera that can survive water depths of 15m, falls from heights of 2.1m, and crushing weights of 100kg. Equipped with a 16-million-pixel, 1/2.3in CMOS sensor, a 25-100mm (equivalent) f/2-4.9 4x optical zoom lens, and a 3in, 460,000-dot screen, it focuses reliably both above and below water and delivers great images in environments that you wouldn't usually dare venture into with your camera. Virtually indestructible, it's the ideal companion for adventurers and is just as good in children's hands.

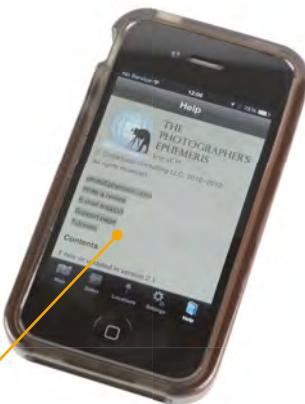


## Aquapac £95

[www.store.aquapac.net](http://www.store.aquapac.net)

If you're keen to shoot the best possible images and video underwater on your travels using a DSLR, look no further. The Aquapac SLR camera case accommodates most consumer DSLRs with standard lenses and, thanks to its supple TPU

material, allows you to operate all the camera controls very easily from the rear. The Aquapac forms a secure seal with a simple twist of three levers, and best of all, it will float to the surface should you accidentally let go. Perfect for APS-C-sized DSLRs, full-frame users will want to double-check the dimensions and compatibility via the website before making a purchase.



## The Photographer's Ephemeris

£3.22 (Android) / £5.99 (iOS)

[www.photoephemeris.com](http://www.photoephemeris.com)

We talk about The Photographer's Ephemeris app a lot, but it really is one of the most useful photographic apps you can use. Available for Android and Apple iOS, it allows you to see the sunrise and sunset, as well as moonrise and set, times for wherever you happen to be in the world, on whatever day you look. In fact, you can find out the direction of the sun and how long shadows will be too.

So whether you are in the Lake District or Lake Tanganyika, you can find out exactly when the sun will hit that particular feature to create the perfect landscape, which can save a lot of guesswork and waiting around.



## Google Nexus 7 From £199

[www.google.co.uk/nexus/7/](http://www.google.co.uk/nexus/7/)

Many cameras now have some form of wireless connectivity that will enable you to control them and view your images remotely via a proprietary app. Remote control of your camera via Wi-Fi can make it much easier to capture shots of wildlife for example, and having a high-definition screen

on which to view your images can be extremely helpful for checking details and image sharpness.

The Nexus 7 runs on the Android platform, which is compatible with all camera manufacturer apps. It has a full HD (1200x1920-pixel) screen, measures 8.7mm thick and weighs just 290g.

## Clik Elite ProBody Sport

Around £112

[www.clikelite.com](http://www.clikelite.com)

The ProBody Sport from Clik Elite is a lightweight backpack, ideal for photographers who enjoy travelling and outdoor pursuits. The camera kit section, although not enormous, houses a Canon EOS 5D Mark III and two lenses securely, and there is a neat Velcro-secured memory-card organiser with space for filters. The zipped top section has plenty of space for a rain jacket and supplies, and there are zipped sections suitable for maps, sunglasses and a mesh side pocket, which will take a small tripod. I liked the inclusion of space for a water bladder in the back section. A stylish and tough camera backpack for sporting photographers.



## Navitas Pocket Pacaway

£39.99

[www.navitasapparel.com](http://www.navitasapparel.com)

It may be summer, but rain is still a fact of life on our weather-beaten isles. The Navitas Pocket Pacaway is a perfect insurance policy against our capricious climate – a jacket made from waterproof and windproof fabric that packs away into its own pocket when not in use. Once packed away, it measures 150x200x70mm and thus can be packed away in a rucksack or shoulder bag with ease, weighing very little. A perfect summer jacket, at a pretty reasonable price to boot.





### Peak Design Cuff

\$19.95 (Around £11.90)

[peakdesignltd.com](http://peakdesignltd.com)

For those who dislike traditional camera straps, the Cuff is definitely the way to go. A superbly engineered wrist strap, the cuff is so light that it's easy to forget you're wearing it. It doesn't skimp on strength – the quick-connecting micro anchors are rated to take weights of up to 45kg, despite how easily they can be fastened and unfastened.



### Hoya Revo SMC Circular Polarising Filter

From around £70 (37mm UV filter)

[www.hoyafilter.com](http://www.hoyafilter.com)

Polarising filters are particularly popular among product, landscape and architectural photographers, as they significantly reduce reflections and glare from non-metallic surfaces. One of the main reasons why landscape photographers choose to use polarisers is because they also increase the saturation of colours and create slightly higher-contrast images. Blue skies and clouds will appear more vibrant and pronounced when captured through a good-quality polariser.

### Hoya Revo SMC UV(O) Filter

From around £43 (37mm)

[www.hoyafilter.com](http://www.hoyafilter.com)

A good-quality clear protection filter is a basic accessory that will keep the expensive outer glass surface of your lens safe from minor impacts, abrasions, dust, sand and salt. The Revo UV(O) filter is coated with Hoya's patented formula, which will reduce the haze effect created by UV light; this is particularly useful when shooting distant subjects on bright days. The Revo coating also makes the filters easier to clean, as they're more resistant to smudges and filth. Available in sizes ranging from 37mm to 82mm, you should be able to find a filter to fit a wide variety of lenses.



### Lens hoods

From around £4

[www.amazon.co.uk](http://www.amazon.co.uk)

If you're travelling, hopefully you'll be somewhere bright, and if that's the case a lens hood will definitely come in handy for blocking out stray light and reducing glare. If your lens came with a branded lens hood then take that with you by all means, but if not, or if you've misplaced the original, websites such as Amazon are a great place to find third-party lens hoods for low prices.



### Freeloader Solar iSIS

£64.99 [www.solartechnology.co.uk](http://www.solartechnology.co.uk)

If you're seeking the sun this summer, then the new Freeloader iSIS by Solar Technology is a worthy travel companion. Using a built-in, high-density solar cell, the iSIS can charge its 4,000mAh battery powered only by the sun. It can also be charged by Micro

USB from a mains plug. Once charged, this can be used to power your devices on the go. By simply plugging a USB into the underside or using the built-in Micro USB/Lightning connector, the iSIS will charge a smartphone twice from a flat battery.



### OverBoard Waterproof Zoom Lens Camera Case

£24.49

[www.over-board.co.uk](http://www.over-board.co.uk)

Transform any zoom-equipped compact into an underwater camera with the OverBoard Waterproof Zoom Lens Camera Case. Able to be submerged up to an impressive maximum depth of 6m, the OverBoard waterproof case is able to hold a camera of up to 125mm in width. The slide seal system makes it easy to lock the camera in safely, and the clever design makes it easy to use all the camera's buttons and functions. A perfect beach companion.

## Joby Action Clamp & GorillaPod Arm

Around £25 [www.joby.com](http://www.joby.com)

If you have a small compact or an action sports camera that you want to keep steady, this could be what you're looking for. Using a locking arm, this kit clamps onto any surface smaller than the height of a credit card. Securing it with

a thumbscrew locks it down tight and the GorillaPod Arm and camera simply screw into the top. The clamp can be mounted to railings, benches or other everyday objects, and the arm can be manipulated to position the camera perfectly.



## Black Rapid Cross Shot

Around £45

[www.blackrapid.com](http://www.blackrapid.com)

When you are travelling and sightseeing with a DSLR, you need a strap that supports your camera comfortably and keeps it available for immediate use. The non-slip moulded rubber shoulder pad on the Cross Shot is comfortable and spreads the load of the camera well, hanging across the torso from either

shoulder. The fastener screws into the camera's tripod thread with a rubber washer to hold it securely in place. A Lockstar mechanism prevents the karabiner from accidentally opening. The webbing strap has more than enough length for any size and locking bumpers to secure the camera when not in use.

## Google Maps

Free download  
(iOS/Android)  
[maps.google.co.uk](http://maps.google.co.uk)



The ultimate travel buddy, Google Maps will keep you heading in the right direction wherever you choose to wander on your summer trips. It is still worth getting even if you've got an iPhone or an iPad, as it is far superior to Apple's own Maps app. There's also an option for voice-guided GPS if you're driving. It's probably the most intuitive and user-friendly way to navigate that currently exists in the world. You'll also want a physical map of wherever you're going as a backup (it's not a good idea to be totally dependent on the battery life of your phone), but for ease, Google Maps can't be beaten.

## Giotto's Vitruvian VGRN8225

£300 with head  
[www.giottos-tripods.co.uk](http://www.giottos-tripods.co.uk)

The seven-layered carbon fibre that makes up the legs of Giotto's Vitruvian travel tripods makes them not only light but also impressively strong. They pack away easily too, with its legs able to fold up 180° to tuck in against the central column, giving the smaller model in the range, as shown here, a folded length of 330mm. It's able to take a maximum load of up to 4kg and weighs a little less than 1kg, meaning you'll have no problem slotting it into your luggage.

## Xsories Big U-Shot £55

[www.xsories.com](http://www.xsories.com)

The Xsories Big U-Shot attaches to the 1/4in universal screw thread on your camera and can extend your reach from 29cm to 94cm, making it the perfect tool for capturing shots from high above your head or at other extreme angles. It's also great for capturing small group portraits, as the added distance will make sure everyone fits inside the frame without you needing to find a stranger to take pictures for you.

### Lexar memory cards

From around £18 [www.lexar.com](http://www.lexar.com)

It may sound like a trivial inclusion, but having reliable and fast-reading memory cards is a critical component in any photographer's set-up. Lexar's Professional UHS-I range starts at around £15 for 8GB SDHC cards and £30 for 8GB CF cards, and have a read transfer speed of up to 600x (90MB/s) and 1066x (160MB/s) respectively. They're suitable for anything from fast-burst shooting of high-resolution images to filming full HD and 4K video on a DSLR. Having a high-speed card will improve workflow and keep you shooting without having to worry about waiting for the images to buffer.



### Enlight Photo Frio V2 Coldshoe

£9.99

[www.connectcombinecreate.com](http://www.connectcombinecreate.com)

Frio's universal hotshoe mount is an innovative adapter with a 1/4in thread incorporated, for attaching a flashgun, an LED light panel or a mini monitor to a lighting stand. It has a virtually indestructible feel to it: the thread socket is metal that will not wear or crack like a plastic thread. There are no electrical connections between the equipment and the mount, but the DualLock security catch means that once attached, your hotshoe gear cannot become detached until you specifically want it to. Great value, tiny to carry, and essential for off-camera flash work.

### Xsories RoamX

Around £24

[www.xsories.com](http://www.xsories.com)

If you are heading abroad this summer, then a plug adapter is vital for making sure that your camera battery remains charged. The Xsories RoamX is a great option and can convert

a UK three-pin plug so that it can be used in virtually any plug socket in the world. Even better, the adapter has two USB sockets built in, so you can charge up to three devices at the

same time. With many cameras, smartphones and tablets able to charge via USB, you may only need this adapter and a couple of USB leads to keep your gear powered up this summer.



### Kingston MobileLite

Around £30

[www.kingston.com](http://www.kingston.com)

The Kingston MobileLite has its own built-in Wi-Fi and allows users to send files directly to an Android or iOS device via the MobileLite app. Once the app is connected to a device such as a smartphone or tablet, the MobileLite app will recognise an external hard drive, USB flash drive or an SD card that is connected to it. That means users see all of the media on their storage media and can then share it direct from the device. It's a great tool for uploading images directly from a smartphone.

### PNY memory card case

Around £10 [www.pny.eu](http://www.pny.eu)

Considering how reasonably priced this efficient little case is, it almost seems silly not to get one. PNY's case is able to hold up to four CompactFlash cards and eight SD cards, protecting them with a rigid black polycarbonate that's tough enough to take a good few knocks. Rubber water sealing protects the closed case from water ingress, and a loop on the side allows it to be attached to a thin strap.



**SIGMA**



PHOTOGRAPH © ROGER REYNOLDS

**SIGMA**  
3 YEAR UK WARRANTY  
For registration and conditions log on to  
[www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)



**SIGMA**  
**18-250mm**  
**F3.5-6.3**  
**DC Macro OS HSM**

For Sigma, Canon, Nikon, Sony and Pentax  
Supplied with Petal type lens hood

Compatible with APS-C digital SLRs only

*High performance, ultra-compact superzoom lens  
for APS-C digital cameras.*

This high zoom ratio lens is designed exclusively for digital SLR cameras and incorporates Sigma's optical stabilisation technology. SLD (Special Low Dispersion) and aspherical lenses provide excellent correction for all types of aberrations. High image quality is assured throughout the entire zoom range. Sigma's newly developed Thermally Stable Composite (TSC) allows for a more compact design and the HSM (Hyper Sonic Motor) ensures fast and quiet auto-focusing. This lens has a minimum focusing distance of 35cm and a maximum magnification ratio of 1:2.9, making it perfect for close-up photography.

# Ask AP

Let the AP team answer your photographic queries

## DOUBLE STABILISATION

**Q** When using a Panasonic Lumix DMC-G6 body with image stabilisation, and a Panasonic lens that features lens image stabilisation, do I have to switch off the lens-stabilisation function or does it need to be left on?

**Pete Jackson**

**A** I'm not entirely sure where you heard that the Panasonic Lumix DMC-G6 has sensor-based image stabilisation, but it's not something that appears on any spec sheet I've seen. Like previous Lumix G cameras, you will find that image stabilisation is *only* available if you attach a lens with Mega OIS.

However, you could find yourself with both sensor-based and lens-based stabilisation if you were to use an Olympus micro four thirds camera body (with in-camera stabilisation) and a compatible Panasonic lens with a Mega OIS lens. In this case, you should only use one type of image stabilisation, be it lens-based or sensor-based.

The reason for this is that if you have lens-based stabilisation active, it will detect any camera movement



and attempt to stabilise the image by moving a group of elements within the lens. At the same time, the camera will be detecting the same movements and it will also attempt to stabilise the image, this time by moving the sensor. However, the lens will have already stabilised the image by the time it reaches the sensor, so the 'stabilising' movement of the sensor will actually be *re-introducing* camera motion.

This should help explain why all manufacturers opt for lens-based or sensor-based stabilisation, but not both. If the two technologies could work in tandem to deliver 'super stabilisation', it almost certainly would have arrived by now. **Chris Gatcum**

### WHERE TO SELL

**Q** I have some old Canon (non-digital) cameras, lenses and extension tubes that I no longer use. Where can I sell them, as I don't want to throw them away? **David Parrott**

**A** Although you say the cameras are non-digital, I guess the first thing to find out is whether the equipment is EOS or FD mount. If it's the EOS mount, the lenses and extension tubes are likely to be relatively valuable, as they will work on the latest digital cameras. They might not give the same great results they gave on film, but they would probably find a happy home with someone. If the lenses

are FD mount (and therefore not compatible with digital EOS cameras), they would probably still sell, but the price is likely to be comparatively low.

However, in terms of camera bodies, the situation might be reversed, depending on what you have. Older entry-level EOS cameras can be bought for as little as £10, for example, but an A-1 or AE-1 could fetch upwards of £30, depending on its condition. Obviously, these are just two examples, but as a general guide, I'd suggest taking a look at eBay. Search for your specific camera bodies, lenses and any other accessories you have, and then choose 'UK only' and 'Sold listings' from the filter options at the left. This will show you what sort of price

different items have sold for, which will hopefully give you a clearer idea of how much you could expect to get.

I would also suggest selling on eBay as well – most things will find a new home if the price is right. **Chris Gatcum**

### CANON G10 REPAIR

**Q** I have managed to scratch the lens of my Canon PowerShot G10, which I guess probably means a whole new lens is called for as the scratch really shows up in photos. I'm going to try Canon to see what they would charge, but can anyone suggest alternatives? The likely cost will determine whether I fix it or fling it. **gray1720**

**A** Sadly, I think it's going to be 'fling time' as a substantial repair to any compact-style camera that is out of warranty is largely going to be uneconomical. The Canon PowerShot G10 was a good camera (and in working condition it would still be a good camera), but the internet is awash with unwanted examples starting at around £60 – and I suspect the cost of replacing the lens would be a lot higher than that. However, one option might be to check your home contents insurance. If your excess is low enough, it might be worth making a claim. **Chris Gatcum**

### PROCESSING PROBLEM

**Q** I have an old Ilford Sportsman camera, which was a 21st birthday present 51 years ago. It is still in good working order and I would like to try it out again, but I cannot find anyone to process the film. Do you know of any companies that still process film? **Bernard Sawdon**

**A** I accept that digital capture has largely replaced film photography, but 35mm processing hasn't stopped yet. Boots and Snappy Snaps continue to offer film processing on the high street, while long-standing names such as Max Spielmann and Truprint will be familiar to those who send their films by post.

There's also Lomography, which has its own LomoLab, and this is just the tip of the processing iceberg: the majority of local photo stores (and larger franchises) will be more than happy to arrange to get your film processed and printed for you. Indeed, Lomography has a long list of photo labs in the UK, which you can find online at [www.lomography.com/more/photolabs/country/225-united-kingdom](http://www.lomography.com/more/photolabs/country/225-united-kingdom).

Of course, it might be that you're referring to an Ilford Sporti, which takes 120 film, rather than 35mm (the two camera names are often used interchangeably). However, even if you're shooting medium-format rollfilm, finding somewhere to get it processed is still relatively straightforward. Take a look at the list mentioned above and I'm sure you'll find someone who will oblige. **Chris Gatcum**

# Next Week AP reveals a brand new look

More **great pictures**. More **technique**.  
More **opinion**. More **inspiration**



ON  
SALE  
17 June

Inside next week's AP

- Learn to shoot stunning **macro images** • How we recreated a classic **Bailey** image
- System camera showdown: **Fujifilm X-T1** vs **Olympus E-M1** vs **Sony Alpha 7** •
- **Zeiss Otus** vs **Sigma**: the world's two best standard lenses go head-to-head •
- PLUS** Jon Bentley, Martin Evening, Roger Hicks, Professor Bob Newman, Ivor Matanle

# TAMRON



**AF 18-270mm F/3.5 -6.3 Di  
II VC PZD**  
**In Stock**



**SP AF 10-24mm F/3.5-4.5  
Di II LD Aspherical**  
**In Stock**



**16-300mm F/3.5-6.3  
Di II VC PZD**  
**In Stock**



**SP 90mm F/2.8 Di VC  
USD MACRO 1:1**  
**In Stock**



**SP 70-200mm F/2.8 Di VC  
USD**  
**In Stock**

www.DigitalDepot.co.uk  
01438 367619  
13 High Street  
Stevenage Herts  
SG1 3BG



**digitaldepot**  
SERIOUS.ABOUT.SERVICE

Prices and details correct at time of print - E & OE

# Appraisal



Expert advice, help and tips from Damien Demolder

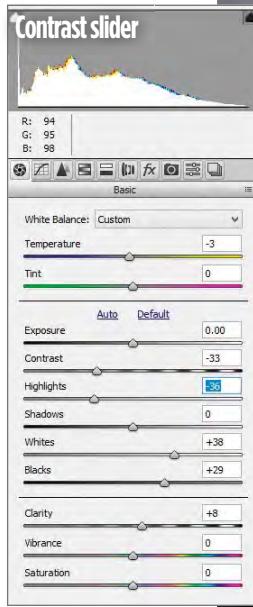
## Plastic bag on railings

Richard Craze

Canon EOS 500D, 18-85mm, 1/60sec at f/5.6, ISO 400

**WE WALK** straight past brilliant photographic opportunities when we aren't focused on seeing what the world and the moment have to offer us. The majority of the population stride purposefully with their heads down and eyes turned inwards, too busy examining themselves and their own problems and worries to see, or to take the time to see, what is going on around them.

Photographers are different, though, aren't they? We go out with our hunter's instincts, eyes tuned and senses on alert for



the visual morsels that are littered about our path. We see and take the chances as they present themselves, and make great pictures from the things the rest of the world fails to acknowledge.

Richard was certainly wearing his photo goggles when he spotted this plastic bag caught on the railings along the sea front at Porthcawl, Bridgend. It is easy to see how most people would walk past this, especially as it was a windy day and they would want to be inside out of the weather. Yet Richard stopped long enough to get a few images before the wind tore the bag to shreds and it disappeared off into the distance – probably to choke a dolphin somewhere.

I love the way the bag is lit up by the overcast sky, and the way the direction of the light shows off all the wrinkles in it – making it reflective and glowing translucent at the same time. The 1/60sec shutter speed Richard has used is perfect for keeping the still parts of the bag sharp, while allowing those that are flapping in the breeze to show that they are doing so.

I also love the fact that I can make out faces in the shape of the bag as it pulls and creases around the ball at the top of the post.

If I were being critical, and it is my job to be so, I might comment that perhaps the contrast of the image is stronger than the subject, and thus it has become the first thing that we see when we come across the picture. We should notice the bag before we notice the contrast.

I opened the JPEG that Richard supplied in Adobe Camera Raw, and used the Contrast slider to reduce the harshness of the tones. As you can see from the screen grab (below left), I also increased the brightness of the Whites but dragged down the Highlights to maintain detail in the brighter parts of the bag. I lifted the Blacks slightly to reduce their density, and I compensated all that contrast reduction with an increase in Clarity – which adds midtone contrast. My final touch was to cool the tones of the image to suggest the chill of the day. I did this simply by sliding the colour Temperature marker towards blue very slightly.

Richard's picture is fabulous and well deserving of my picture of the week award. He is an example to us all as well, and a reminder that brilliant pictures can be found in the most unlikely subjects.



## WIN

The person who takes the picture of the week\* in *Appraisal* will win a Manfrotto Advanced Active Backpack 1 worth £79.95. The Active Backpack 1 is a high-capacity yet compact rucksack that can also be used as a standard daypack. It can hold a DSLR system with two standard lenses, a 15in laptop, as well as personal items and plenty of accessories, including a flash, laptop, documents and iPad. This is a useful everyday bag that is strong yet flexible enough to meet the needs of anyone who wants to carry a wide variety of photo gear and personal items.

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

PICTURE  
OF THE  
WEEK



**Submit  
your  
pictures**

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned



# **SUBSCRIBE & SAVE UP TO 35%**



**[amateurphotographersubs.co.uk/14W](http://amateurphotographersubs.co.uk/14W)**



**Complete the  
coupon opposite**

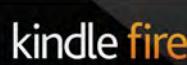
THE DIRECT DEBIT GUARANTEE • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request • If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

# amateur Photographer

BE SURE  
TO RATE &  
REVIEW US  
★★★★★

GET IT ON THE MOVE

Download the digital edition today!  
[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)





# Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro

If you are on the lookout for a single lens that features a focal length for any photographic occasion, **Tamron's** 16-300mm 18.8x zoom might be the answer to your prayers. **Damien Demolder** tests one of the widest focal ranges on the market

**THERE** was a time when bridge cameras were all the rage. This was the time when digital SLRs were a massive price, and digital compacts were not quite up to the job. It was also when the term 'bridge camera' was invented, because these all-in-one, multi-purpose zoom-lens cameras were literally a causeway, a step, a holding area, for photographers who really wanted a DSLR but who couldn't justify the price.

When DSLRs eventually became more affordable, some manufacturers, Canon in particular, were surprised that there was still a demand for bridge cameras. People liked, and still do like, the convenience of a camera that does what a DSLR does, but which never needs the lens changing and never

needs a bag to carry the extra lenses they no longer need.

A fear of dust on imaging sensors was another massive plus point for bridge cameras, as they never had to expose their innards to the elements. Also, people generally liked the convenience, while swallowing the disadvantages of the bridge camera's inevitably smaller sensor.

Bridge cameras these days have much larger sensors, but you can get that same 'bridge effect' with an APS-C or full-frame DSLR if you find the right lens. Get a zoom that covers every focal length you will ever want to use, stick it on the camera and you'll never have to take it off. This presents all the advantages of having a bridge camera,

## DATA FILE

RRP	£529
<b>Construction</b>	16 elements in 12 groups
<b>Diaphragm blades</b>	7
<b>Min aperture</b>	f/22-f/40
<b>Closest focusing</b>	39cm
<b>Filter size</b>	67mm
<b>Stabilisation</b>	Yes
<b>Focus markings</b>	Yes
<b>Max diameter x length</b>	75x299.5mm
<b>Weight</b>	540g

but with the quality advantage that a larger sensor affords. Great idea? Well, Tamron knows there are enough people who will think that it is for the company to justify the production of this all-encompassing 16-300mm mega-zoom.

While there are certainly advantages to using an APS-C sensor, there will also be costs in having a zoom with such a range. Unfortunately, the laws of optics dictate that some of those costs will be higher in a lens designed for APS-C sensors than they are for those designed for the thumbnail-sized sensors of the original bridge models.

## BUILD AND HANDLING

The version of this Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro lens I had to test was fitted for Canon EF-S, so I chose to mount it on an EOS 70D – being perhaps at the upper end of the kind of camera with which we might expect this lens to be used. Extended or contracted, the lens makes a fine mate for the body. The two balance well, and

Shot approximately halfway through the focal range at f/8, this image shows plenty of detail in the horses' hair



while somewhat heavy for all-day carrying, it is no worse than most enthusiasts are prepared to lumber themselves with.

The lens is not especially small until one considers the focal range it covers, but it has a deceptive look of a lens that should be small. In fact, when collapsed to 16mm, it is not much longer or broader than we might expect a 90mm f/2.8 macro lens to be, and, apart from the dual rings, it does not look especially unlike one. Its ability to double its physical length when set to the 300mm mark is quite surprising, because this 16-300mm f/3.5-6.3 macro lens does not look like a mega-zoom lens. I was expecting something a little more brash and bulbous, more along the lines of the 150-600mm optic from Tamron's SP series that I tested in AP 12 April. This model, by contrast, is 'quietly designed' and features a remarkably

**'The construction is a pretty complicated business, with 16 elements arranged in 12 groups'**

narrow barrel with a 67mm-diameter lens cap. It is designed to look small, and it does.

Tamron has used the same rectilinear grid pattern for the zoom and focus rings that we have seen in previous models, with the zoom control forward of the focus. These feel good to the touch and are easy to grip and turn even with thick gloves. A focus-distance scale sits between the two rings beneath a glass viewing window, creating a decent distance to distinguish one from the other when our eye is to the viewfinder. A rotation of a little over 120°, or a third of a full turn, takes the focus from 0.39m to infinity.

The build of the lens seems solid enough, and there's not too much wobble when the three-part barrel is fully extended. The supplied hood is a little squidgy, but that flexibility may well protect it from breaking when under pressure.

A lock is provided that retains the barrels when stowed in the 'home' 16mm position, but it seems hardly necessary as, in this factory-fresh unit at least, there is more than enough resistance to counter the draw of the Earth's gravity when the lens is pointing down or up.

The construction is a pretty complicated business, with 16 elements arranged in 12 groups. The more significant area is inevitably at the front end, where Tamron has used an element of only about 60mm in diameter made from the company's ultra extra refractive (UXR) glass, the refractive properties of which are claimed by Tamron to play an important part in the miniaturisation of the whole unit. An additional forward lens is made from extra refractive (XR) glass, and there



# Image quality



Coloured fringing at f/6.3

Coloured fringing in distant subjects extends well into the frame at f/6.3



Coloured fringing at f/11

At f/11 fringing still exists, but it is less obvious in the centre of the frame



This image demonstrates the degree of barrelling present at 16mm



Most software will allow barrelling to be easily fixed

**IMAGE** quality is where we might expect to pay the price for the convenience of the all-in-one-type zoom. We should remember, though, that while £600 is a lot of money, this is in no way an expensive lens. At this price, and with all those focal lengths packaged into something very small, we shouldn't expect first-class results. I am not preparing you with excuses, but just trying to temper my findings with a degree of reality.

I will begin with the worst – chromatic aberration. Coloured fringing is one of the more difficult optical problems to correct after the event – and beforehand too, it seems – yet it is one of the more obvious to the eye and therefore one of the most objectionable. There are some aberrations I can live with, but I find purple and green glowing edges around high-contrast areas very difficult to accept.

While there have been a number of occasions when those edges have appeared during this test, with red and cyan too, those occasions were fewer than I had expected. Some fringing appears in the extremes of the frame when the wider focal lengths are used, but at the longest end of the zoom the fringes become wider and creep their destructive way towards the centre of the image. We know that it is the extremes of a zoom that are used the most, and in one that features such reach that length will be used a great deal. I suspect, then, that fringing will have an impact on a disproportionately high number of images shot with this model. One way to reduce the effects of these fringes is to tidy them into narrow bands by using a small aperture, but we have to be careful that we don't sacrifice resolution for the sake of a purple edge.

As one might expect, image sharpness does not come at either end of the aperture scale when using this lens. While the larger apertures are decent when coupled with wider and mid-range focal lengths, they

perform less well at the longest ends of the zoom. I made a tripod-mounted comparison using the 70mm focal-length setting (about 100mm in 35mm terms) and found that at this focal length resolution starts well enough, at f/5, and gradually improves to a peak between f/11 and f/16, but then drops off rapidly to become worse at f/22 than it is at f/5. The peak is narrow and clearly defined. When shooting at the 300mm

**Below and bottom:**  
With the lens set to 70mm, I shot this scene across the entire aperture range. You can see how resolution increases to f/11 and then falls off beyond f/16

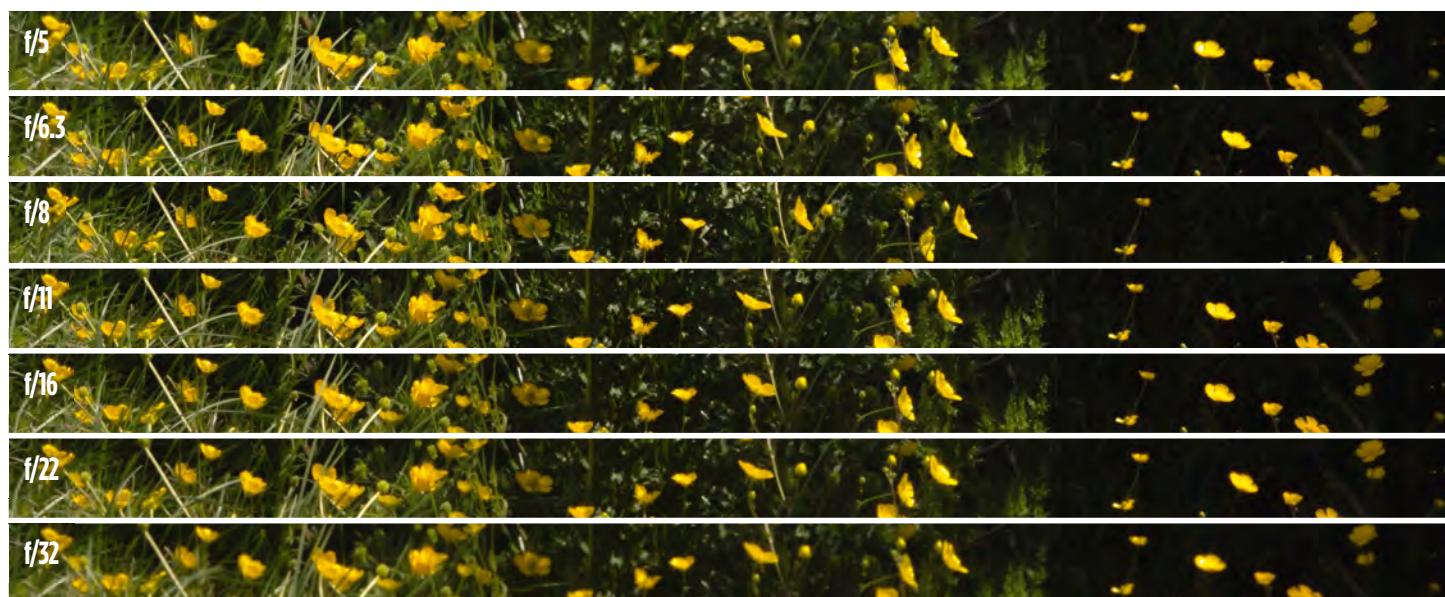
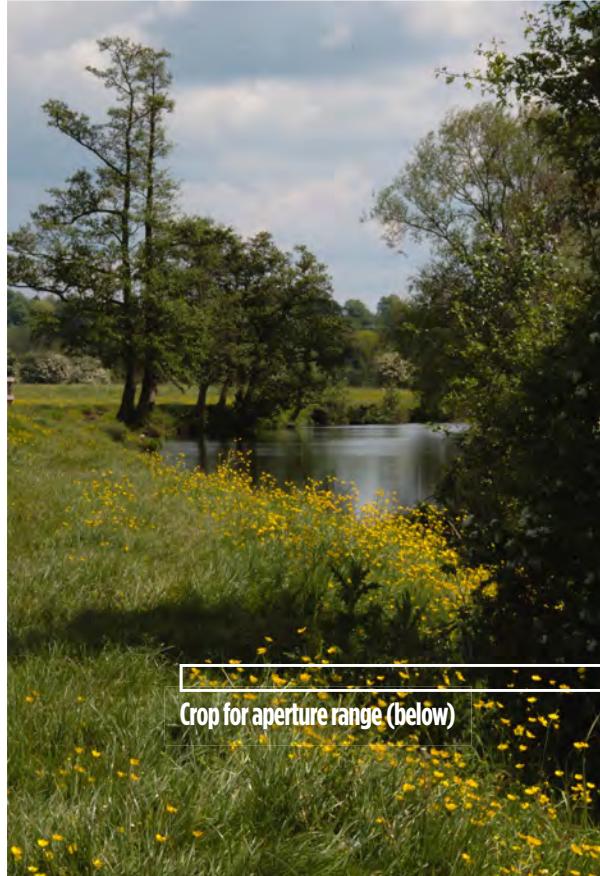
setting, I found the peak even narrower and quite difficult to find in distant subjects. Certainly f/6.3 and a focus point at infinity does not provide anything that looks sharp or even detailed, but when focused on a closer subject things improve a good deal. In fact, close-up the lens performs well. I photographed a duck's head 6ft (2m) away at the 300mm setting and used an aperture of f/10, and I am impressed with the detail and texture captured (see page 56).

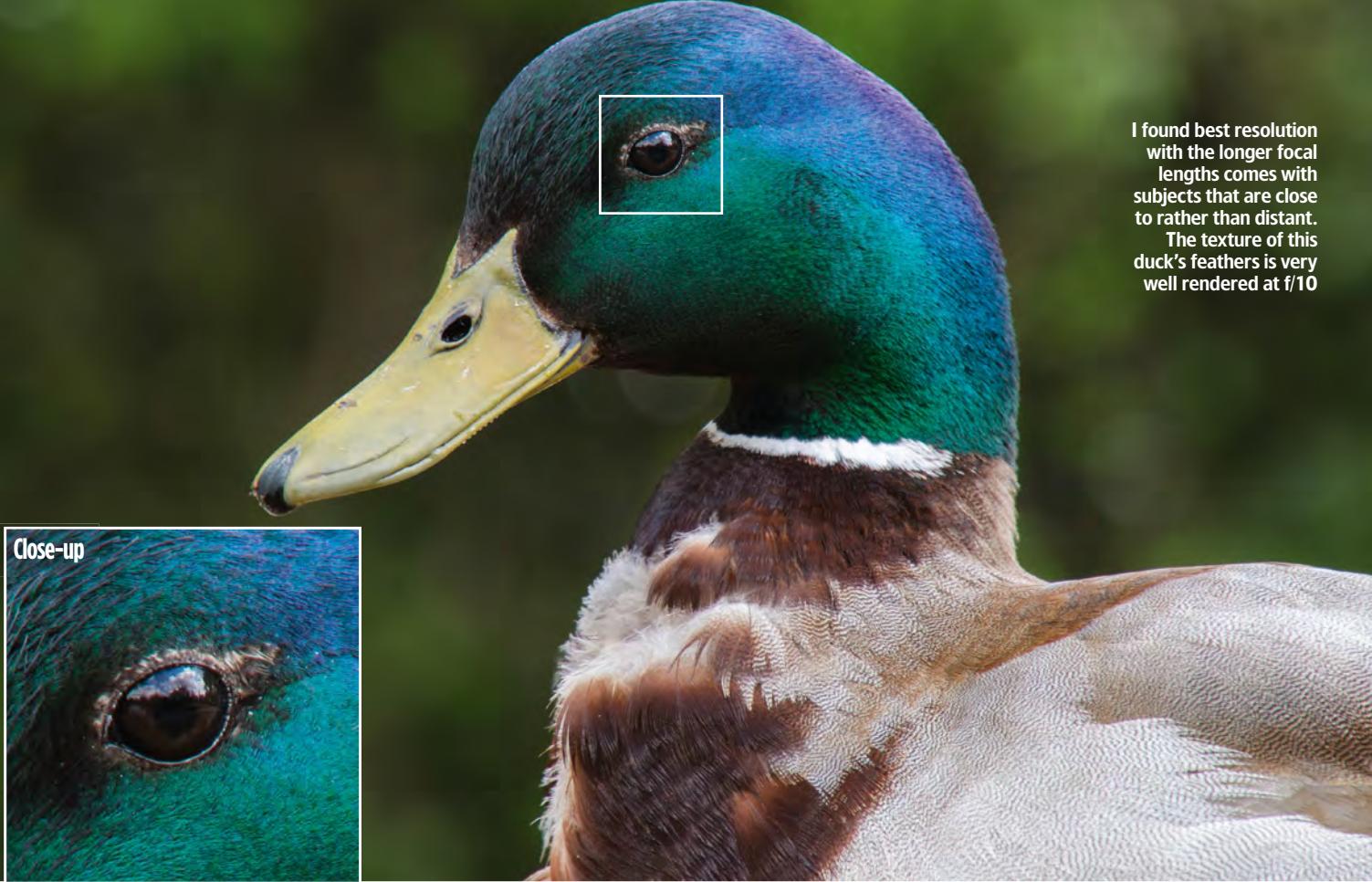
I had expected to write at length on the subjects of vignetting and curvilinear distortions, but on the darkening of corners the lens has rather disappointed me. While some fall-off in illumination is detectable in technical subjects, in the real-life situations in which I'd expect this lens to be used that darkening is not really noticeable.

Barrelling and pincushion distortion do make an appearance, though, bending lines close to the edges of the frame at almost all focal length positions. While the barrelling at the 16mm end is not as bad as it could be in distant subjects, when we focus on closer things it is an issue. A church interior, for example, will suffer only a little, but the small bedroom of your house might take on an obviously distorted look.

Beyond the 50mm mark, the bending switches to the other way – inwards in the middle – and we enjoy pincushion distortion, the slimming properties of which chubby faces appreciate so much.

**'One way to reduce the effects of these fringes is to tidy them into narrow bands by using a small aperture'**





I found best resolution with the longer focal lengths comes with subjects that are close to rather than distant.

The texture of this duck's feathers is very well rendered at f/10



 are four aspherical lenses to ensure good sharpness and contrast from all that light passing through highly refractive elements.

The Nikon and Canon versions of the lens have Tamron's Vibration Compensation (VC) system, and these and the Sony-fitted model (which will be introduced at some time in the future) feature the so-far excellent Piezo Drive (PZD) near-silent and fast AF motor.

Tamron doesn't go into a lot of detail on the subject of exactly how moisture-resistant the lens is, but there is a rubber skirt around the mount that should seal at least the join with the camera.

#### IN USE

Combined with the might of the EOS 70D's AF system, this lens performs with impressive speed, and without fuss or much whirring of cogs and motors. Tamron's PZD system lives up to its billing, being quick and almost silent, and managing to maintain these characteristics even at the longer end of its zoom range, where some models begin to lack accuracy and definite action.

It only takes a quarter turn of the zoom ring to take the focal length from its widest to its longest position, so the speed at which we can reframe what we are shooting is almost as quick as the lens allows focus to be found.

When we convert the marked focal lengths into measurements we can relate to 35mm or full-frame systems, we are

## 'This lens performs without fuss or much whirring of cogs and motors'

presented with the effects of a 25–465mm focal range. The significance of this is that most zooms of this type designed for APS-C cameras start at 18mm, or 28mm in full-frame language. That 2mm difference, which seems nothing when marked on a barrel, makes a whole focal-length step in the real world – we all understand the genuine difference switching from a 28mm to a 24mm lens can make. In this sense, then, it takes a tiny but important step beyond lenses such as Nikon's AF-S DX 18–300mm, and offers something more in line with the kind of wideangles that bridge cameras offer.

As is usual with these mega-zooms, we are faced with the long-end focal lengths that are not always practical to use, as the maximum working aperture when we set the lens to 300mm is f/6.3. Requiring a shutter speed of 1/300sec to keep away from the effects of camera shake, we often need to increase our ISO to levels uncomfortable for the subject matter. However, in this model the application of Vibration Compensation is of great assistance, and often during this test it made the difference between a sharp and clear image, and one that would have been neither. **AP**

**Tamron**, Intro2020 Ltd, Priors Way, Maidenhead, Berkshire SL6 2HP. Tel: 01628 674 411.  
Website: [www.intro2020.co.uk](http://www.intro2020.co.uk)

## Verdict

**BROADLY** speaking, there are two extremes of photographer in this world – the happy snapper and the pixel-peeper. The pixel-peeper is serious about technical quality and is prepared to sacrifice convenience to achieve what he believes is perfection. The happy snapper enjoys taking pictures and isn't too worried about the finer points of quality, but wants to be able to enjoy his hobby.

This Tamron 16–300mm f/3.5–6.3 Di II VC PZD Macro lens is definitely one for the happy snapper, and not for those who prefer to look at the pixels. It is a reasonably priced piece of kit that happy photographers will attach to their cameras and rarely remove, and it will always be convenient and allow them to get the shots they want to take. They won't be enlarging to A2 very often, and will, in the main, remain extremely happy with their purchase. There are a lot of photographers in this bracket, and Tamron will be very successful with this lens.

The pixel-peeper, the technician and the architect, however, will be mostly dissatisfied with this lens, and frankly they have no business considering it as an option. When you buy a lens that covers 14 popular focal lengths within one barrel, you should know you are purchasing convenience, not perfection. That Tamron has made this convenience rather better than we have seen before is a credit to the company's science and technology, but that doesn't mean everyone will enjoy looking at its pictures. I wish that Tamron would employ some of its very clever science and technology in some fixed-focal-length lenses. It really is about time.

# Improve your photography



From this to this



- Study in your own time
- Receive detailed feedback from a professional tutor
- Students are assigned a personal tutor
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum

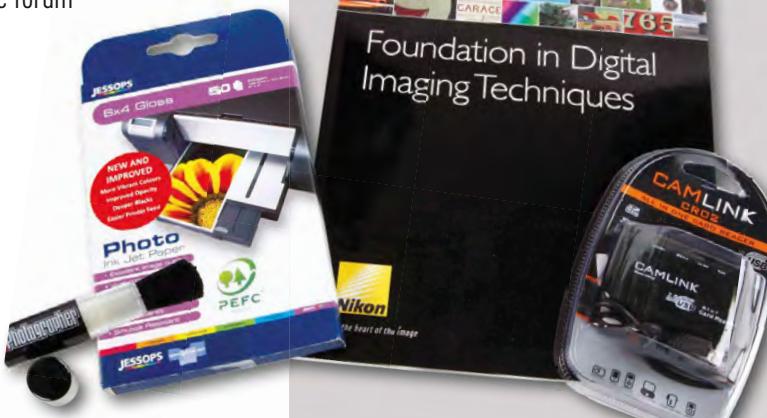


*'The quality of teaching that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find out who I am as a photographer and without doubt my skills improved considerably.'* Gill Golding



## FOUNDATION IN DIGITAL IMAGING TECHNIQUES

**COURSE FEES ONLY  
£195**



### COURSE LEVEL **BEGINNER**

- Size and crop a digital image
- Adjust tones, correct colours and convert your images
- Use the selection tools to adjust your images
- Remove dust and scratches from precious photos
- Banish redeye for ever
- Sharpen your images
- Create an archive to safeguard valuable pictures

**Nikon** **JIGSAW** **photobox**

For detailed course contents or to enrol call **0203 148 4326**  
or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM**

Please quote  
ref: SPI006

Professor  
Newman  
explains...

# Capturing movement

**Professor Bob Newman** explains how to capture movement in a photograph

**ONE OF** the eternal conundrums with still photography is how to capture moving subjects. With the use of a fast enough shutter speed, action may be frozen. Modern cameras have shutters that can expose for just 1/8000sec, or 125 microseconds – enough to freeze the motion of many everyday subjects. On the other hand, if the image freezes the motion, the viewer gets the impression of a still object. Only if that object is captured in an impossible position, hanging in the air or in a statistically improbable pose, is the impression of movement conveyed.

The solution to the problem of conveying movement is to let at least some of the image be rendered as blurred due to the movement. Of course, the interesting part of the photo – the main subject – needs to be sharp, but other parts can be blurred to indicate the relative movement.

## RELATIVITY

Relative movement is the key here. Fortunately, unless the subject is moving close to the speed of light, there is no need to take Einstein's equations into account (and if the subject were moving so fast, the colour balance would be upset by red shift). Instead, simple rules of triangles will tell us what is happening. In Figure 1, the arrow represents the movement of the subject. That movement is transferred to the image plane as a movement of the image of the subject, where the amount of image movement is scaled with respect to the subject movement by the ratio of subject distance to focal length.

To put some figures on this, imagine that

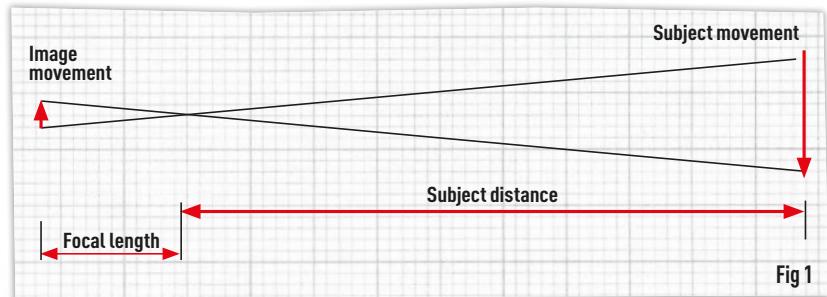


Fig 1

**The amount of movement at the image plane depends on the speed of the subject, the focal length and the subject distance**

the subject is moving at 50 metres per second (about 112 miles per hour) and is at a distance of 100 metres, being shot with a 500mm (0.5m) focal-length lens, then the speed that the image moves across the focal plane will be  $50 \times 0.5 / 100$  metres per second, or 0.25m each second. If we use an exposure time of 1/100sec, it will move 0.0025m (2.5mm). If we use 1/1000sec, it will move just 1/10 of that distance: 1/4mm. Thus, fast shutter speeds have the effect of 'freezing' motion, which is not the effect we are after if we wish to convey an impression of speed.

Now, imagine that we move the camera so that the image at the focal plane is

**'With the advent of autofocus, keeping the subject in focus became much easier'**

always in the same place. That means the moving subject will be rendered sharply, but that everything else will be moving relative to the image plane in the opposite direction. Thus, each point in the image will be rendered as a line conveying the impression of movement of the image.

## KEEPING IT IN FOCUS

Although the aim of panning the camera is to keep the main subject stationary in the image plain, it is still very likely that it will be moving relative to the camera in terms of distance, most often coming closer to the camera as it moves. Often such photos are taken with a long lens and the depth of focus is very small, which means that the point of focus must be changed as the subject moves. In the days of manual focus, this was generally done using a specialist 'follow-focus' lens, with a trigger to control focus rather than a ring around the lens – an operation that required much skill on the part of the photographer.

With the advent of autofocus, keeping the subject in focus became much easier, although the autofocus system needs to be set up rather differently from a static photo. First, it needs to be set to track the subject, which usually means selecting the continuous focusing mode (known as 'servo' mode on some brands of camera). This changes the autofocus algorithms so that instead of finding the best focus and locking at that point, they try to continuously keep in focus the piece of the image under the focusing point.

The second optimisation is to set the control to turn the AF system on to something other than the shutter release. Some high-end cameras have a button on the back expressly for this purpose. The reason for doing this is that you will need to keep the AF system tracking the subject



Taken with an 85mm lens and a shutter speed of 1/60sec, this image displays extreme background blur. The long shutter speed has allowed some camera shake to soften the image of the bike



**Fig 3**  
Failing to pan the camera results in the background being sharp and the subject having motion blur. The sense of speed is conveyed, but the subject is not recognisable. Taken at 1/60sec



**Fig 4**  
A focal length of 300mm and a shutter speed of 1/125sec gives more controllable background blur. Even at f/16, the back part of the bike has fallen outside the depth of field

while taking photographs of it. If a half-press on the shutter release is set to start the AF system finding focus, each new frame will be refocused and the tracking will be lost.

#### THE FULL TECHNIQUE

Every photographer will develop his or her own technique, but this is the one that I have found most effective with my cameras. The trick is to use the AF point indicator square in the viewfinder both for the function that it was designed for and also as an aid to swinging the cameras to keep the main subject at the same place in the image plane. It pays to pick up the subject early in its approach, well before you wish to take the photograph. This allows you to develop a smooth and steady swing of the camera by the time the photo is actually taken.

Picking up focus is done simply by pressing the AF start button with the focus point over the chosen part of the subject. The button is kept pressed as the camera is swung, trying to keep the same part of the subject under the focus point. This is not very easy, especially with fast-moving

## ‘It pays to pick up the subject early in its approach, well before you wish to take the photograph’

subjects, but it is a skill that definitely improves with practice. If your camera has an intelligent tracking focus mode that moves the selected focus point as the subject moves, you can turn this option on. If the selected focus point doesn’t move, it’s quite a good indicator that the sweep has managed to keep the same detail under the focus point.

As the subject reaches the desired position, press the shutter release. It is best to set the AF to ‘release priority’, so that the picture is taken regardless of whether the camera believes it to be in sharp focus – otherwise shots can be missed. If the camera is set to ‘continuous’ drive mode, you may get a few more shots,

but to me the key seems to be the timing of the first one.

At this stage, we should note that this technique may not work with electronic viewfinders. They incur a delay as the electronic signal from the sensor is processed and output to the LCD in the viewfinder, which will prevent the clean pick-up of the desired focus point. Moreover, many of them stop refreshing during image capture, which prevents the tracking of the subject over a series of shots. Another restriction is that shake-reduction systems cannot be used, since they will try to correct out the intended movement of the camera.

Whatever the equipment used and theory behind it, taking good images of moving subjects requires practice – a smooth sweep while keeping the subject still in the frame requires motor skills that improve the more they are used. A satisfying aspect of this type of photography is that the success rate improves the more you do it. **AP**



**Fig 5**  
Here the focal length is 420mm and the shutter speed 1/250sec. The faster shutter speed produces less motion blur, but gives a chance of a sharp handheld result with a long focal length



**BOB NEWMAN** trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and sensing systems. He is Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

# Marketplace

## Dealer and Classified Guide

To advertise please call 020 3148 2508 Fax 020 3148 8155 e-mail [julia\\_laurence@ipcmedia.com](mailto:julia_laurence@ipcmedia.com)

### Index to advertisers

Cameraworld.....	72-73	London Camera Exchange.....	38,78	Sigma Imaging UK Ltd.....	38,45
Camtech.....	61	Manfrotto Distribution Ltd.....	Cover: ii, 25	SRS Ltd.....	60
Clifton Cameras.....	4	Mifusd Photographic .....	66	Tulip London Ltd.....	Cover:iv
Digital Depot .....	48	Nicholas Camera Company.....	77		
Ffordes Photographic Ltd.....	74-75	Park Cameras Ltd.....	67-69, Cover: iii	Wex Photographic.....	9,62-65
Grays of Westminster.....	18-19, 79	Pny Technologies Europe .....	10	Wilkinson Cameras Ltd .....	76
Interfit Photographic Ltd.....	35	Premier Ink & Photographic .....	70-71	York Cameras Ltd .....	79
Richard Caplan.....	78	Richard Caplan.....	78		

### Classified ..... 80-81



**SRS Microsystems**  
[www.srsmicrosystems.co.uk](http://www.srsmicrosystems.co.uk)

**Mail Order Hot Line 01923 226602**

**PENTAX**  
**K-3**



FREE 16GB WIFI FLUCARD WITH EVERY PENTAX K-3

Weather resistant body with 92 protection seals  
24 MP stabilised AA filter-less CMOS sensor  
Full HD recording with 60/30 fps frame rate  
Continuous shooting 8.3 fps up to 60 JPEG and 23 RAW  
SAFOX 11 AF module with 27 AF points (25 cross)  
86000 pixels RGB exposure meter  
Sensitivity up to 51200 ISO  
Dual SD card slot

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

**WANT TO UPGRADE?**  
We buy digital  
SLR lenses &  
cameras!  
Call us for a  
price today

We now have all  
our second hand  
equipment on our  
website

Independent Retailer  
of the Year winner  
at this year's  
Pixel Trade Awards

**PENTAX**

**SIGMA**

**OLYMPUS**

DA 16-50mm F4 ED SDM	£819	8-16mm F4.5-5.6 DC HSM	£499
DA 50-135mm F4 ED SDM	£849	10-20/4.0 ED Macro OS HSM	£249
DA 55mm F1.4 ED SDM	£599	10-20/3.5 EX DC HSM	£389
DA 60-250mm F4 ED SDM	£1069	12-24/4.5-5.6 II DG HSM	£579
DA 200mm F2.8 ED SDM	£745	17-50/2.8 EX DC OS HSM	£299
DA 300mm F4 ED SDM	£949	17-70/2.8-4.5 DC OS 'C'	£229
DA 15mm F4 Limited	£479	18-35/4.0 DC HSM 'A'	£649
DA 21mm F3.2 Limited	£449	18-200/3.5-6.3 DC Macro OS HSM 'C'	£269
DA 35mm F2.8 Macro Limited	£519	18-200/3.5-6.3 DC Macro OS HSM 'C'	£269
DA 24mm F2.8 Limited	£499	18-70/2.8 EX DC HSM	£599
DA 26mm F2.4 Limited	£499	24-105/4.0 DG Macro 'A'	£689
DA 55-300mm F4.5-5.6 WR	£599	30/1.4 DC HSM 'A'	£369
DA 560mm F5.6 AW	£4299	35/1.4 DC HSM 'A'	£649
DA 1.4x Rear Converter	£379	50/1.4 EX DG HSM	£329
10-17mm F3.5-4.5 Fisheye	£329	50/2.8 Macro EX DG	£249
12-24mm F4 Macro	£329	50-150/2.8 APO EX DC HSM	£729
17-70mm F4 SDM	£449	50-200/3.5-6.3 Macro OS HSM	£729
25mm F1.8	£119	70-200/2.8 EX DG OS HSM	£799
50mm F1.8	£299	70-300/4.5-5.6 DG Macro	£999
50mm F2.8 Macro	£439	70/2.8 EX DG Macro	£349
100mm F2.8 Macro	£1029	85/1.4 EX DG HSM	£669
FA 35mm F1.8 Limited	£399	120-300/2.8 EX DG OS HSM	£379
FA 35mm F2	£589	120-300/2.8 EX DG OS HSM 'S'	£379
FA 43mm F1.9 Limited	£299	120/2.8 APO Macro DG OS HSM	£699
FA 50mm F1.4	£299	150-500/5.6-6.3 APO DG OS	£729
FA 77mm F1.8 Limited	£749	180/2.8 APO Macro DG OS HSM	£1199
		EF 610 DG Flash	£99
		EF 610 DG Super Flash	£175

**OLYMPUS**  
**OM-D E-M1**



From £1249



**Nikon**  
**D4S**  
**D800**  
**D800E**



**Nikon**  
**D610**



**Nikon**  
**D5200**



**Panasonic**  
**GX7**  
From £689



**Panasonic**  
**G6**  
From £419



**Panasonic**  
**GH4**  
From £1299



**Panasonic**  
**GH3**  
From £739



**OLYMPUS**  
**E-PL5**  
From £279



**OLYMPUS**  
**E-P5**  
From £699



**OLYMPUS**  
**OM-D**  
**E-M5**  
FROM £629



**OLYMPUS**  
**E-M10**  
From £529



**Nikon**  
**D3200**



From £279



From £279





# wex

## photographic warehouse express

Voted Best Online Retailer 2002-2013  
Best Specialist Retailer 2010-2013  
Good Service Award Winner 2008-2014

THE WEX PROMISE: Over 15,000 Products | Free Delivery on £150 or over | 28-Day Returns Policy<sup>†</sup>

### PROFESSIONAL Dealer



**NEW! Nikon 1: V3**

From £729

**NEW! Nikon 1 V3 Body** £729  
**NEW! Nikon 1 V3 +10-30mm lens + EVF + Grip** £1049

Nikon 1 AW1 + 11-27.5mm Silver, White or Black V2 + 10-30mm Lens £699  
£659



**£40 CASHBACK\***

**D3300 Body**

**£419**

**D3300 Body**

**£379 Inc Cashback\***

Price you pay today £419

**D3300 + 18-55mm VR II**

**£389 Inc Cashback\***

Price you pay today £429

**£40 CASHBACK\***



**£50 CASHBACK\***

**D5200**

**From £429**

**D5200 Body**

**£379 Inc Cashback\***

Price you pay today £429

**D5200 + 18-55mm f3.5-5.6 G AF-S VR II**

**£449 Inc Cashback\*** Price you pay today £499



**£50 CASHBACK\***

**D5300**

**From £619**

**D5300 Body**

**£619**

**D5300 + 18-55mm VR II**

**£669**

**D5300 + 18-140mm VR**

**£879**



**D7000 Body** £579

D7000 + 18-105mm VR £705  
D7000 + 18-105mm VR + 70-300mm £1144



**D7100** From £839

D7100 Body £839  
D7100 + 18-105mm VR £979



**D610** From £1399

D610 Body £1399  
D610 + 24-85mm £1849



**D800 Body** £1999

D800 Body £1999  
D800E Body £2349

**CUSTOMER REVIEW: D7000 Body**  
★★★★★ 'great all round camera'  
Teddy - Nottinghamshire

**CUSTOMER REVIEW: D7100 Body**  
★★★★★ 'D7100 good lightweight camera'  
Sammydo - Ulster

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★  
There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

Nikon Cashback\* ends 30.07.14

### SONY



**A7R Body** £1599

A7R Body £1599  
A7 Body £1199  
A7 + 28-70mm £1449

**RECOMMENDED LENSES:**  
Sony FE 55mm f1.8 ZA Carl Zeiss Sonnar T\* £849  
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T\* £699

**A6000**  
Black or Silver



**NEW! A6000 Body** £549

**NEW! A6000 Body** £549  
NEW! A6000 + 16-50mm PZ £649

**A5000 + 16-50mm PZ**  
Black or White £349

**A99**



**Body** £1799

**A99 Body Black** £1799  
A58 + 18-55mm £359  
A58 + 18-55mm + 55-200mm £509

**RECOMMENDED LENSES:**  
Sony 50mm f1.4 £299  
Sony 16-50mm f2.8 DT SSM £479

**Panasonic GH4**



**NEW! GH4** from £1299

**GH4 Body** £1299  
+ 14-140mm f3.5-5.6 £1749

**GH3 Body** £749  
GH3 + 12-35mm f2.8 £1449

**RECOMMENDED LENSES:**  
12-35mm f2.8 Vario Power OIS £829  
NEW! 14-140mm f3.5-5.6 OIS £495

**GX7**  
Black or Silver



**Body** £689

**GX7 Body** £689  
GX7 + 14-42mm £749  
GX7 + 20mm lens £849

**GM1** + 12-32mm lens  
Available in Black, Tan & Silver £569

### OLYMPUS



**NEW! OM-D E-M10** From £529

OM-D E-M10 Body £529  
OM-D E-M10 +14-42mm Electronic Zoom £699

OM-D E-M1 Body £1249  
OM-D E-M1 + 12-50mm £1479  
OM-D E-M1 + 12-40mm £1899  
OM-D E-M5 Body £629  
OM-D E-M5 + 12-50mm £759

**E-P5** Silver, Black or White



**E-P5 Body** £779

**E-P5 + 14-42mm** £879  
E-P5 + 17mm + VF-4 Electronic Viewfinder £1199

**E-PL5 + 14-42mm** £449  
E-PL5 + 14-42mm + 40-150mm £649  
**RECOMMENDED LENSES:**  
Olympus 12mm f2.0 ED £899  
Olympus 17mm f1.8 £369

**PENTAX K-3**



**From £895**

**K-3 Body** £895  
K-3 + 18-135mm £1139  
K-3 Silver Limited edition with Battery grip £1199

**K-5 II + 18-55mm WR** £649  
K-5 II + 18-135mm WR £899  
K-5 IIls Body £699  
K-50 From £429  
K-500 From £329

**FUJIFILM X-E2**



**From £749**

**X-E2 Body** £749  
X-E2 + 18-55mm £1149

**RECOMMENDED X-MOUNT LENSES:**  
Fujinon 35mm f1.4 R £409  
Fujinon 60mm f2.4 R £435  
Fujinon 18-55mm f2.8-4.0 OIS £499

**X-T1**



**From £1049**

**NEW! X-T1 Body** £1049  
**NEW! X-T1 + 18-55mm** £1399

**X-Pro1 Body** £829  
**X-E1 Body** £369  
**X-E1 + 18-55mm** £599  
**X-A1 + 16-50mm** Red, Blue or Black £369

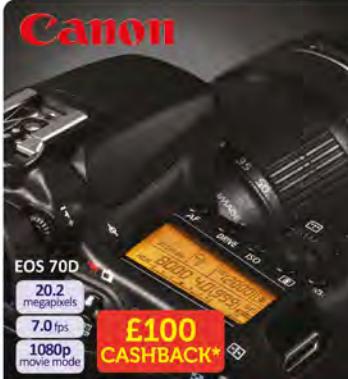
# 01603 208761

## Call us Mon-Fri 8am-7pm

### Visit [www.wexphotographic.com](http://www.wexphotographic.com)

Visit our **Norwich Showroom** – open from 10am Daily  
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

**THE WEX PROMISE:** Part-Exchange Available | Used items come with a 12 month warranty<sup>††</sup>



**Canon**  
EOS 70D  
20.2 megapixels  
7.0fps  
1080p movie mode

**EOS 70D**  
Capture the moment at 7 frames per second  
The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

**70D Body** £758 Inc Cashback\*  
Price you pay today £858

**70D + 18-55mm f3.5-5.6 IS STM** £868 Inc Cashback\*  
Price you pay today £968

**70D + 18-135mm f3.5-5.6 IS STM** £1050 Inc Cashback\*  
Price you pay today £1150

**70D** £758 Inc Cashback\* Price you pay today £858

**E100 CASHBACK\***

 <p><b>Canon EOS 100D</b> 18.0 megapixels 4.0fps 1080p movie mode</p> <p><b>100D</b> From £399</p>	 <p><b>Canon 700D</b> 18.0 megapixels 5.0fps 1080p movie mode</p> <p><b>700D</b> From £479</p>
<p><b>100D Body</b> £369 Inc Cashback* Price you pay today £399</p>	<p><b>700D Body</b> £479 700D + 18-55mm IS STM £579 700D + 18-135mm IS STM £729 700D + 18-135mm IS STM + 40mm STM £869</p>
<p><b>100D + 18-55mm f3.5-5.6 IS STM</b> £449 Inc Cashback* Price you pay today £479</p>	
<p><b>100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM</b> £589 Inc Cashback* Price you pay today £619</p>	



**Canon EOS 1Dx**  
18.1 megapixels  
12.0fps  
Full Frame CMOS sensor

**1Dx Body** £4845

**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
"...honestly say that I have never been so excited about my equipment."  
Snappyclick - Oxford

**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
"...bought this as an upgrade to the 5D Mk 2 and have never looked back!"  
Dene - Cornwall

**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
"...The full frame sensor is superb!"  
Sondan Cath - Luton

 <p><b>Canon EOS 6D</b> 20.2 megapixels 4.5fps 1080p movie mode Full Frame CMOS sensor</p> <p><b>6D</b> From £1379</p> <p><b>E150 CASHBACK*</b></p>	 <p><b>Canon 5D Mark III</b> 22.3 megapixels 6.0fps 1080p movie mode Full Frame CMOS sensor</p> <p><b>5D Mark III</b> From £2299</p>
<p><b>6D Body</b> £1229 Inc Cashback* Price you pay today £1379</p>	<p><b>5D Mk III Body</b> £2329 5D Mk III + 24-105mm f4.0 L IS USM £2899 f4.0L IS USM £4049</p>
<p><b>6D Body + 24-105mm f4.0 L IS USM</b> £1775 Inc Cashback* Price you pay today £1925</p>	

### ★★★★★ CUSTOMER PRODUCT REVIEWS

There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

**CUSTOMER REVIEW:** 5D Mark III +  
"Mind blowingly clear photography"  
Zielo - Ireland

**Tripods**

**Gitzo**

**GT3542 LS**  
• 146.5cm Max Height  
• 9.4cm Min Height

**6X Systematic Series:**  
GT3542 LS ..... £645  
GT3542 XLS ..... £649  
GT4542 LS ..... £749  
GT5542 LS ..... £739  
GT5562 GT5 ..... £1049

**Manfrotto**  
Imagine More

**MT190XPRO3**  
• 160cm Max Height  
• 9cm Min Height

MT190XPRO3 ..... £184  
MT190XPRO4 ..... £199

MT190CXPRO3 Carbon Fibre ..... £344  
MT190CXPRO4 Carbon Fibre ..... £359

MT190XPRO3 + 496RC2 Ball Head.... £244  
MT190XPRO4 + 496RC2 Ball Head.... £259

**GIOTTO'S**

**Silk Road YTL8353**  
• 171cm Max Height  
• 19cm Min Height

**SILK ROAD - 3D Column:**  
YTL9353 Aluminium ..... £99  
YTL9383 Aluminium ..... £109

YTL8353 Carbon Fibre .... £209  
YTL8354 Carbon Fibre .... £209

YTL8383 Carbon Fibre .... £239  
YTL8384 Carbon Fibre .... £239

**WEX PHOTOGRAPHER OF THE YEAR 2014**

Have you got what it takes to be our Photographer of the Year?

The #WexMondays photo competition is changing! Enter each week for a chance to be awarded the title of 'Wex Photographer of the Year 2014' and £1000 of Wex vouchers.  
\*T&C's apply, see website for details. Open to UK resident Twitter users aged 16 or over.

**Flashguns & Lighting Accessories**

**Canon Speedlites:**  
430EX II £209  
600EX-RT £469

**Macrolites:**  
MR-14EX £469

**Nikon Speedlights:**  
MT-24EX £749.99

**Kits:**  
SB700 £229  
SB910 £339

**SONY Flashguns:**  
R1 Close-Up £415  
R1C1 £559

**OLYMPUS Flashguns:**  
HVL-F43M £275  
HVL-F60AM £459

**PENTAX Flashguns:**  
FL-300R £134.99  
FL-600R £299

**Meike Flashguns:**  
24 AF-1 £59.99  
44 AF-1 £139.99  
52 AF-1 £199.99  
58 AF-2 £279.99

**Macro flash:**  
15 MS-1 £295.99

**SIGMA Flashguns:**  
EF 610 DG ST £109.99  
EF 610 DG Super £159.99

**Nissin Flashguns:**  
EM-140 DG Macro Flash From £314.99

**SUNPAK Flashguns:**  
Di622 II ..... £114.99  
Di700 ..... £159  
Di866 Mark II ..... £199

**SEKONIC**

**GOSSEN**

**PocketWizard**

MiniTT1 £149  
FlexTT5 £149

Plus III Set £229

PlusX Set £129.99

**Westcott**

Micro Apollo £25.99

Collapsible Umbrella Flash Kit £65

**Lastolite**

Ezybox Softbox £44.99

Ezybox Hotshoe From £89.99

EzyBalance Grey £19.99

**Background Support**

3m Background Support £99

Light Stands From £10.99

**Softlite**

Reflector Kits Inc Honeycomb & Diffuser:  
42cm £49  
55cm £69  
70cm £129

**Rogue**

FlashBender From £23.99

Folding Softbox From £54.99

**INTERFIT**

Reflector Bracket £24.99

**Off Camera flash Cord**

From £30.99

**Reflectors:**

30cm £12.50  
50cm £22.99  
75cm £34.99  
95cm £59  
120cm £74.99

**Tilthead**

£17.99

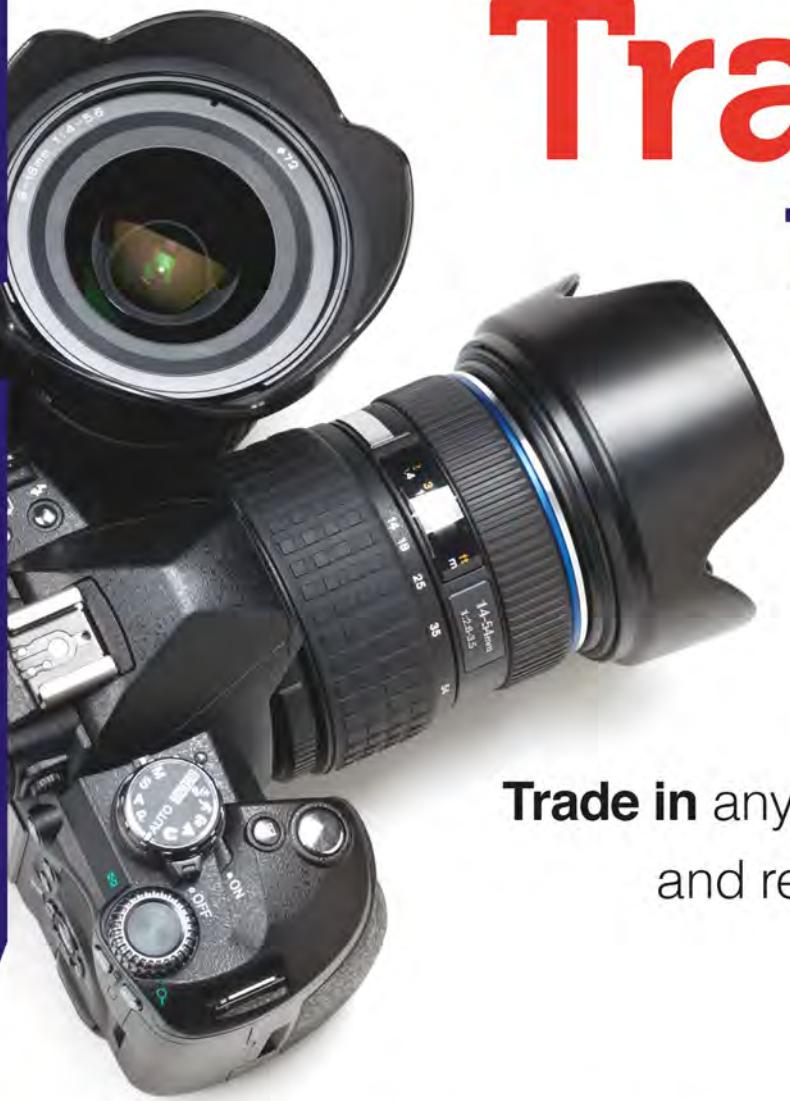
**Terms and Conditions** All prices incl. VAT at 20%. Prices correct at time of going to print. FREE Delivery is available on orders over £150.00 and includes a 4 day delivery service. For orders under £150.00 the charge is £2.99\* (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £7.50\*\* (\*Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charge.) E.T. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. T's & C's apply to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. \*\*Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (i.e. being sold for spares only).  
Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014.

**CASHBACKS** are redeemed via product registration with the manufacturer. Please refer to our website for details.

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm,  
Sun 10am-4pm

Unit 8, Frenbury Estate, Norwich. NR6 5DP.





# Trade in, to trade up

**Trade in** any DSLR for a **new Nikon D610**  
and receive a **£150** trade in **bonus.**

So, what can you get for your DSLR?

DSLR Model	Trade in value	D610 Bonus	Price you pay*
D300	£190	£150	£1059
D600	£650	£150	£599
D7100	£460	£150	£789
EOS 7D	£440	£150	£809
EOS 5D MK II	£720	£150	£529
EOS 60D	£280	£150	£969

Offer ends 31st August 2014



For more information visit  
[wexphotographic.com/partexchange](http://wexphotographic.com/partexchange)

Wex Showroom – Visit us today: • Touch, try and buy latest Cameras & Accessories • Over 15,000 products to choose from • Award winning service • Part-exchange in store.

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Address: Unit B, Frenbury Estate, Norwich. NR6 5DP.

Terms and Conditions: All prices incl. VAT at 20%. E.&O.E. For full terms and conditions visit our website. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express Limited 2014.

\*All trade in prices quoted are based on good condition "shows little use" items. Your value could go up/down dependant on individual condition. Offer can't be used in conjunction with any other Nikon offer.





## Canon EOS 700D

Let your creativity grow.

Body SRP £743.99  
Lens sold separately



Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.

In stock from £479.00\*  
Purchase the EOS 700D & receive a  
FREE Joby® Gorilla Pod SLR Zoom  
Tripod and Canon RC-6 remote!\*

\*Offer runs between 23.05.2014 & 13.08.2014

## Canon EOS 70D

Capture the moment at  
seven frames per second.

EOS 70D Body Only  
SRP £1,079.99



Capture stunning stills and Full-HD movies with the high performance EOS 70D, featuring 7fps full resolution shooting, an advanced 19-point AF system and Canon's unique Dual Pixel CMOS AF technology.

In stock from £758.00\*  
Purchase after £100 cashback. You pay  
£658.00 and claim £100 back from  
Canon. Offer ends 13.08.14

## Canon EOS 6D

Experience full-frame shooting in  
a tough compact body

Body SRP £1,799.99  
Lens sold separately



Take a fresh perspective with the full frame EOS 6D. Its 20.2 megapixel full-frame sensor is the ideal choice for portraiture, travel and landscape shooting, with its precise control over depth of field.

In stock from £1,229.00\*  
Purchase after £150 cashback. You  
pay £1,079.00 and claim £150 back  
from Canon. Offer ends 13.08.14

## Canon EOS 1200D

► 18 Megapixel CMOS sensor  
► Simple step-by-step Feature  
Guide & EOS Companion app  
► 3.0" LCD Screen  
► Full HD movies

EOS 1200D Body Only £319.00

Purchase the EOS 1200D between 05.05.14 &  
13.08.14 and claim £20 cashback from Canon.

## Canon EOS 5D Mark III

► 22.3 megapixel full-frame sensor  
► 61-point AF  
► 6fps continuous shooting  
► ISO 100-25,600 sensitivity  
► Full-HD video with manual control

EOS 5D Mk III Body Only £2,299.00

Add a Canon BG-E11 battery grip for FREE when  
bought with the EOS 5D III. Available until 30.06.14.



## Canon EOS 100D

► 18.0 MP APS-C CMOS sensor  
► Compact, light design  
► 3.0" LCD Touch Screen  
► Stunning 1080p movies  
► Full HD movies

EOS 100D Body Only £399.00

Purchase the EOS 100D between 05.05.14 & 13.08.14  
and claim £30 cashback from Canon.



## Canon EOS 60D

► 18.0 MP APS-C CMOS sensor  
► Advanced creative features  
► Vari-angle 3.0" LCD Screen  
► Up to 5.3fps shooting  
► Full HD movies

EOS 60D Body Only £469.00\*

Add a Canon LP-E6 battery for only £59.00



## Canon EOS 7D

► 18 Megapixel CMOS sensor  
► Up to 8fps shooting  
► Full HD movies  
► Magnesium alloy body  
► 3.0" Clear View II LCD

EOS 7D Body Only £999.00

Purchase the EOS 7D and receive a  
FREE Canon LP-E6 battery and Canon 300EG bag!



## CANON LENSES

14mm f/2.8 II USM £1,899.00  
20mm f/2.8 USM £409.00  
24mm f/1.4L Mk II USM £1,359.00  
24mm f/2.8 IS USM £458.00  
28mm f/1.8 USM £409.00  
28mm f/2.8 IS USM £409.00  
35mm f/1.4L USM £1,140.00  
35mm f/2.0 IS USM £469.00  
40mm f/2.8 STM £167.00  
50mm f/1.2 L USM £1,259.00  
50mm f/1.4 IS USM £285.00  
50mm f/1.8 II £85.00  
50mm f/2.5 Macro £235.00  
EF-S 60mm f/2.8 Macro £365.00  
MP-E 65mm f/2.8 £853.00  
85mm f/1.2 II USM £1,750.00  
85mm f/1.8 USM £295.00  
100mm f/2 USM £359.00  
100mm f/2.8 USM Macro £409.00  
100mm f/2.8 Macro IS EF-S 724.00  
135mm f/2.0L USM £899.00  
180mm f/3.5 L USM Macro £1,229.00  
200mm f/2.0L USM £4,669.00  
200mm f/2.8L USM/2 £649.00

300mm f/2.8L USM II £5,295.00  
300mm f/4.0L USM II £1,169.00  
400mm f/2.8L USM II £8,149.00  
400mm f/4.0 DO L USM IS £5,399.00  
400mm f/5.6L USM £1,234.00  
500mm f/4.0L USM II £7,445.00  
600mm f/4.0L USM II £9,999.00  
800mm f/5.6L USM £10,099.00  
TSE 17mm f/4.0L £1,858.00  
TSE 24mm f/3.5L II £1,599.00  
TSE 45mm f/2.8 £1,129.00  
TSE 90mm f/2.8 £1,124.00  
8-15mm f/4.0L Fisheye USM £1,089.00  
EF-S 10-18mm f/4.5-5.6 IS STM £299.00  
EF-S 10-22mm f/3.5-4.5 USM £475.00  
EF-S 15-85mm f/3.5-5.6 IS USM £589.00  
16-35mm f/2.8L II USM £2,124.00  
EF-S 17-55mm f/2.8IS USM £629.00  
EF-S 17-55mm f/3.5-5.6 IS USM £639.00  
EF-S 17-55mm f/4.0-5.6 IS USM £536.00  
EF-S 17-55mm f/4.0-5.6 IS USM £248.00  
EF-S 18-55mm f/3.5-5.6 IS £1,188.00  
EF-S 18-55mm f/3.5-5.6 IS £359.00  
EF-S 18-135mm IS £299.00

Cashback available on selected Canon lenses:  
See [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for details

£20 cashback

See website for details

See website for details

£400 TRADE IN  
On selected DSLRs

See web for more info

£400 TRADE IN  
On selected DSLRs

See web for more info

## CANON PRINTERS

Canon PIXMA Pro-100  
The printer your images deserve

£20 cashback

See website for details

For even more Canon printers at low prices, see  
[www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) or visit us in store.

Canon PIXMA Pro-10

The printer your images deserve

£20 cashback

See website for details

Canon PIXMA Pro-1

The printer your images deserve

£20 cashback

See website for details

Now Only £369.00

Was £562.00

Add a spare set of 8 inks + a pack of A3  
platinum paper for only £19.00

£20 cashback

See website for details

Now Only £499.00

Was £778.00

Add a spare set of 10 inks + a pack of A3  
platinum paper for only £39.00

£20 cashback

See website for details

Now Only £645.00

Was £958.00

FREE pack of Canon A3+ platinum paper  
(10 sheets) with the PIXMA PRO-1

## CANON COMPACT CAMERAS

Canon IXUS 265

Get close, stay closer with IXUS

16.0 MEGA PIXELS 8x

£20 cashback

See website for details

£20 cashback

See website for details

Canon PowerShot SX700 HS

Travel light with a compact 30x zoom

16.1 MEGA PIXELS 30x

£30 cashback

See website for details

£20 cashback

See website for details

£20 cashback

See website for details

Now Only £319.00

SRP £388.00

Add a Lexar 16GB 400x UHS-I Pro  
SDHC card for only £12.99

Now Only £349.00

SRP £449.99

FREE Lexar 32GB UHS-I 400x Pro 10MB/s  
SD card with the PowerShot G120

£20 cashback

See website for details

Now Only £429.00

SRP £529.99

FREE Lexar 32GB UHS-I 400x Pro 10MB/s  
SD card with the PowerShot G16

£20 cashback

See website for details

Now & Now In Stock!

SRP £749.00

Visit our website for the premium kit  
including electronic viewfinder & case

## Have you visited our London store?

Situated in the centre of London, just off Oxford Street, 2 mins from Tottenham Court Road Tube.

Try out the latest Canon gear for yourself, &

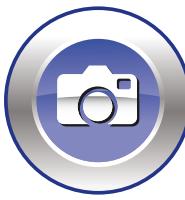
speak to our expert, friendly staff.

53-54 Rathbone Place, LONDON, W1T 1JR



Come & see us  
in London!

# PARK Cameras



Visit our stores in Burgess Hill, West Sussex, or why not visit us in LONDON!!

See website for directions to both our state-of-the-art showrooms!

## CAMERAS

## LENSSES

## BAGS

## TRIPODS

## PRINTERS

### Nikon D4s

Built to keep you ahead of your game, everything about the D4s powers exceptional images at exceptional speed.



In stock at only £5,199.00

### Nikon D3200



### Nikon D5200



£30 cashback

£50 cashback

Body Only £279.00 + 18-55 VR II £319.00\*

Body Only £379.00\* + 18-55 VR II £435.00\*

\*Prices after £30 cashback from Nikon UK if bought before 30.07.2014

\*Prices after £50 cashback from Nikon UK if bought before 30.07.2014

### Nikon D7100



£839.00 + 18-105 VR £979.00\*

Add a Nikon SB-700 Speedlight for only £225 with the Nikon D7100.

Body Only £1,999.00 + SB-910 Flash See web

Add a Nikon CF-DC4 semi soft case for only £119 with the Nikon D800.

### Nikon LENSES

Nikon LENSES		Cashback available on selected Nikon lenses. See <a href="http://www.ParkCameras.com/AP">www.ParkCameras.com/AP</a> for details	
AF-G 10.5mm f/2.8G ED DX	£549.00	AF-S 85mm f/3.5G DX Micro	£375.00
AF-D 14mm f/2.8D	£1,239.00	AF-D 85mm f/1.8D	£299.00
AF-D 16mm f/2.8D Fish-eye	£625.00	AF-S 85mm f/1.8G	£379.00
AF-D 20mm f/2.8	£463.00	AF-S 85mm f/1.4G	£1,179.00
AF-D 24mm f/2.8D	£369.00	AF-S 105mm f/2.8G VR IF-ED	£629.00
AF-S 24mm f/1.4G ED	£1,469.00	AF-P 85mm f/2.8 ED	£1,299.00
PC-E 24mm f/3.5 ED	£1,465.00	AF-D 105mm f/2 Nikkor	£805.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£695.00
AF-S 28mm f/1.8G	£499.00	AF-D 200mm f/4 IF ED	£1,179.00
AF-S 35mm f/1.4G	£1,299.00	AF-S 200mm f/2G ED VR II	£4,099.00
35mm f/2 AF Nikkor D	£259.00	AF-S 300mm f/2.8 ED VR II	£4,029.00
35mm f/1.8 AF-S DX	£148.00	AF-S 300mm f/4 D IF ED	£1,029.00
AF-S 40mm f/2.8G ED Micro	£185.00	AF-S 400mm f/2.8G ED VR	£6,589.00
PC-E 45mm f/2.8D ED	£1,393.00	AF-S 500mm f/4G ED VR	£5,849.00
AF 50mm f/1.4D	£244.00	AF-S 500mm f/4G ED VR	£1,069.00
AF-S 50mm f/1.4G	£279.00	AF-S 800mm f/5.6E FL ED VR	See web
AF-D 50mm f/1.8	£112.00	AF-S 10-24mm f/3.5-4.5G ED	£639.00
AF-S 50mm f/1.8G	£149.00	AF-S DX 12-24mm f/4 G IF-ED	£839.00
AF-S 58mm f/1.4G	£1,599.00	AF-S 14-24mm f/2.8G ED	£1,315.00
AF-S 60mm f/2.8G Micro ED	£368.00	AF-S 16-35mm f/4G ED VR	£829.00
		AF-S 80-400mm ED VR	£1,989.00

For the Nikon 1 range of cameras & lenses, including the **NEW J4** visit our stores in Central London and Burgess Hill or visit our website



In stock from £1,599.00! See website for full details



Due Summer 2014 + receive a 1/2 price Metabones Adapter when you pre-order



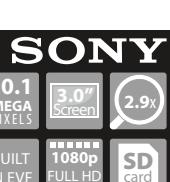
In stock at £329.00! With FREE Case & 16GB card! See price after £50 cashback from Sony UK if bought before 26.08.2014



In stock from £229.00! See website for full details. See the range of Sony E-mount lenses available on our website



Pre-Order Now For first available UK stock



In stock from £649.00! See website for full details. Add a Sony NP-FW50 spare battery for only £64.99 with the Sony a6000

All prices include VAT @ 20% For our opening times including over the festive period, please see our website. See our website for our full address for our stores in London and Burgess Hill. All products are UK stock. E&OE. \* = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

### Nikon AF-S 400mm f/2.8E FL ED VR

Precision at any speed

NEW!

NEW & COMING SOON! See website for full details

Pre-order now - Delivery expected August/September 2014

### OLYMPUS

NOW IN STOCK!

SUPPLIED WITH THE NEW ULTRA SLIM 14-42MM LENS

Want to see the OM-D E-M10 for yourself? Visit our website and watch our short introductory video or visit our stores in LONDON & WEST SUSSEX!

### E-M10

16.1 MEGA PIXELS

3.0" Screen

WiFi

SD card

### Olympus 12-40mm f/2.8 Pro

Constant aperture of f/2.8

Best edge-to-corner sharpness

NOW IN STOCK!! See website for full details Add a Hoya 62mm Pro 1-D UV filter for only £31 with the Olympus 12-40mm

### Olympus CS-42SF

Soft camera case

- Suitable for OM-D E-M1
- Water-resistant nylon

Our Price £64.99

See website for full details

Not the case for you? Visit us in store or online for a wide range of cases

### OLYMPUS LENSES

8mm f/3.5 ED Fisheye	£714.99
25mm f/2.8 Pancake Lens	£208.99
35mm f/3.5 Macro	£199.99
50mm f/2.0 ED Macro	£569.00
150mm f/2.0 ED	£1,999.00
300mm f/2.8 ED	£5,799.00
7-14mm f/4.0	£1,449.00
9-18mm f/4.0-5.6 4/3	£479.00
11-22mm f/2.8-3.5	£699.00
12-60mm f/2.8-4.0 ED SWD	£899.00
14-42mm f/3.5-5.6 ED Mk II	£216.99
14-35mm f/2.0 ED SWD	£1,799.00
14-54mm f/2.8-3.5 II	£549.00
18-180mm f/3.5-6.3	£419.00
35-100mm f/2.0	£1,999.00
40-150mm f/4.0-5.6 ED MKII	£229.00
50-200mm f/2.8-3.5 ED SWD	£979.00
70-300mm f/4.0-5.6 ED	£329.00
90-250mm f/2.8	£4,699.00

For even more Olympus lenses at **LOW PRICES**, visit our website

Visit [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for even more Olympus!

### LUMIX GH4

### Panasonic



16.0 MEGA PIXELS

3.0" Screen

WiFi

4K VIDEO

SD card

Limited number NOW IN STOCK!

See instore or online.

Learn about the benefits of shooting in 4K with the GH4 by visiting <http://youtu.be/YT3cb-DyVMo>

### Panasonic LUMIX GF6

### Panasonic LUMIX G6



+ 14-42mm £329.00

Twin lens kit £509.00

Add an Acme Made Union Messenger bag for only £13 with the DMC-GF6



Body Only £399.00

+ 14-42mm £469.00

Claim a FREE Panasonic 45-150mm lens when purchasing the G6 + 14-42

### Panasonic LUMIX GM1



16.0 MEGA PIXELS

3.0" Screen

WiFi

FREE LENS!

In stock from £469.00!

See website for full details

\*Price after £100 cashback from Panasonic if bought before 31.08.2014

### Panasonic LUMIX GX7



16.0 MEGA PIXELS

3.0" Screen

FREE LENS!

In stock from £689.00!

See website for full details

Claim a FREE Panasonic lens when purchasing selected GX7 kit. See web.



Body Only £749.00

+ 14-140mm £1,219.00

FREE Panasonic grip and 25mm lens if bought before 31.08.14

Visit us in store and try out the range of cameras & lenses!

### GoPro Hero 3: Silver Edition



Be a HERO.

The HERO3 Silver Edition is a compact, lightweight camera that can be used anywhere. Wearable, gear-mountable and waterproof to 60m, it can capture stunning HD footage plus 11 megapixel stills at up to 10 frames per second.



AVAILABLE WHILE STOCK LASTS!

In stock at only £189.00

See website for full details

Visit our website - updated daily  
**www.ParkCameras.com/AP**  
 or e-mail us for sales advice using  
**sales@parkcameras.com**

Phone one of our knowledgeable sales advisors  
**Monday - Saturday** (9:00am - 5:30pm) or **Sunday** (11:00am - 4:30pm)

**01444 23 70 60**



BINOCULARS

SCOPES

FLASHGUNS  
& LIGHTING

ACCESSORIES

TRAINING

# SIGMA

**Sigma 35mm**  
f/1.4 DG HSM



Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £669.00**  
See website for full details

Add a Sigma 67mm DG MC UV filter for only £39 with this lens

**Sigma 18-35mm**  
f/1.8 DC HSM



Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £649.00**  
See website for full details

Add a Sigma 72mm DG MC UV filter for only £29 with this lens

**Sigma 24-105mm**  
f/4.0 DG OS HSM A



Available in Canon, Nikon, Sony & Sigma fits

£100  
cashback

**Our Price £599.00\***  
See website for full details

\*Price includes £100 cashback from Sigma UK if bought before 30.06.14.

**Sigma 10-20mm**  
f/4.5-6.3 EX DC HSM



Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £329.00**  
See website for full details

Add a Sigma 77mm DG MC UV filter for only £54 with this lens

**Sigma 150-500mm**  
f/5.0-6.3 APO DG OS HSM



Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £649.00\***  
See website for full details

\*Price includes £100 cashback from Sigma UK if bought before 30.06.14.

**Sigma USB Dock**  
Update lens firmware



Available in Canon, Nikon, & Sigma fits

£100  
cashback

**Our Price £39.99**  
See website for full details

Designed for use with the Contemporary, Art and Sports lenses

**Sigma SD1 Merrill**



Body Only £799.00 + 17-50 OS £999.99

Speak to one of our team about this camera on 01444 23 70 60



DP3 Merrill £649.99

+ Lens Hood £668.99

Speak to one of our team about this camera on 01444 23 70 60

Add a Sandisk 16GB Extreme Pro SD card for only £79 with the Sigma SD1

**Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online**

**Sigma 19mm**  
f/2.8 DN | A



Available in Micro 4/3 and Sony E-Mount

**Our Price £189.00**  
See website for full details

Add a Sigma 46mm DG MC UV filter for only £23 with this lens

**Sigma 30mm**  
f/2.8 DN | A



Available in Micro 4/3 and Sony E-Mount

**Our Price £189.00**  
See website for full details

Add a Sigma 46mm DG MC UV filter for only £23 with this lens

**Sigma 60mm**  
f/2.8 DN | A



Available in Micro 4/3 and Sony E-Mount

**Our Price £189.00**  
See website for full details

Add a Sigma 46mm DG MC UV filter for only £23 with this lens

**FIXED FOCAL LENGTH LENSES**

4.5mm f/2.8 EX DC HSM (Fisheye) £579.00

8mm f/3.5 EX DG (Fisheye) £618.99

10mm f/2.8 EX DC HSM (Fisheye) £489.00

15mm f/2.8 EX DG (Fisheye) £474.99

20mm f/1.8 EX DG £514.00

24mm f/1.8 EX DG £429.00

28mm f/1.8 EX DG £359.99

30mm f/1.4 EX DC HSM £379.00

50mm f/1.4 EX DG HSM £329.00

50mm f/2.8 EX DG Macro £269.00

70mm f/2.8 EX DG Macro £365.00

85mm f/1.4 EX DG HSM £659.00

105mm f/2.8 EX DG OS HSM £399.00

150mm f/2.8 EX DG OS HSM £699.00

300mm f/2.8 APO EX DG HSM £2,299.00

500mm f/4.5 APO EX DG HSM £3,849.99

800mm f/5.6 APO EX DG HSM £4,349.99

**WIDE ZOOM LENSES**

8-16mm f/4-5.6 DC HSM £549.00

10-20mm f/4-5.6 EX DC HSM £359.00

10-20mm f/3.5 EX DC HSM £399.00

12-24mm f/4.5-5.6 DG HSM II £599.00

17-50mm f/2.8 EX DC OS HSM £309.00

Why not take a visit to our stores in LONDON or WEST SUSSEX, bring your own DSLR, and test out a Sigma lens!

**STANDARD ZOOM LENSES**

18-200mm f/3.5-6.3 DC OS HSM II £256.00

18-250mm f/3.5-6.3 DC OS HSM £306.00

24-70mm f/2.8 EX DG HSM £599.00

**TELEPHOTO ZOOM LENSES**

50-150mm f/2.8 APO EX DC HSM II £739.00

50-500mm f/5-6.3 DG OS HSM £999.00

70-200mm f/2.8 EX DG OS HSM £799.00

70-300mm f/4-5.6 APO DG Macro £150.00

70-300mm f/4-5.6 DG OS £239.00

120-400mm f/4.5-5.6 DG OS HSM £639.00

150-500mm f/5-6.3 DG OS HSM £749.00

200-500mm f/2.8 EX DG APO £12,799.99

300-800mm f/5.6 EX DG HSM £5,498.00

**TELECONVERTERS**

1.4x EX DG Teleconverter £199.99

2x EX DG Teleconverter £234.99

**SIGMA 3 YEAR UK WARRANTY**  
For registration and conditions log on to [www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)

**Samsung NX30**

+ 18-55mm

20.3 MEGA PIXELS 3.0" Screen 9 FPS WiFi 1080p FULL HD SD Card

NEW!



**Samsung GALAXY NX**  
+ 18-55mm

20.3 MEGA PIXELS WiFi



23.3 MEGA PIXELS 3.2" Screen 8.3 FPS 1080p FULL HD SD card



Limited numbers in stock from only £895.00

Body SRP £1,099.99

**Fujifilm X-E1**

16.3 MEGA PIXELS X-MOUNT

Body Only £349.00 + 18-55mm £599.00

Purchase the 18-55mm kit, and add a Fujifilm X100 EF20 Flash gun for £161.00

In stock for £899.00!



In stock from £1,029.00!



In stock from £1,029.00!

See website for full details  
Add a Fujifilm NP-W126 spare battery for only £35 with the Fujifilm X-T1

**Pentax K-5 II**



**Pentax Q7** + 5-15mm lens



**Pentax K-500 + 18-55**



**Our Price £329.00**

See website for full details

Add a Pentax O-RC1 remote control for only £23 with the Pentax K-500

**Pentax K-50**



Body Only £429.00 + 18-55 VR £449.00\*

Add a Pentax 18-270mm f/3.5-6.3 lens for only £429 with the Pentax K-50

Visit [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for more Fujifilm or visit us instore!

**Tamron 16-300mm**

f/3.5-6.3 Di II VC PZD Macro

Available in Canon, Nikon, & Sony fits

**Tamron 24-70mm**

f/2.8 Di VC USD

Available in Canon, Nikon, & Sony fits

**Tamron 150-600mm**

f/5.6-6.3 Di VC USD

Available in Canon, Nikon, & Sony fits

**Tamron 150-600mm**

f/5.6-6.3 Di VC USD

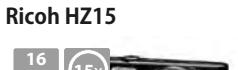
Available in Canon, Nikon, & Sony fits

**Special Price £949.00\***

See website for full details

Add a Kenko 95mm Digital UV MC filter for only £15 with this lens

**Ricoh HZ15**



**Ricoh GR**



**PENTAX Q LENSES**



10-17mm f/3.5-4.5 DA ED IF £329.00

12-24mm f/4 DA ED AL (IF) £739.00

16-50mm f/2.8 DA ED £819.00

17-70mm f/4 DA AL IF SDM £449.00

18-55mm f/3.5-5.6 DA WR £159.00

18-135mm f/3.5-5.6 DA WR £379.00

18-270mm f/3.5-6.3 ED SDM £429.00

50-135mm f/2.8 ED IF DA\* £849.00

50-200mm f/4.5-6.5 ED WR £269.00

55-300mm f/4.0-5.8 £359.00

60-250mm f/4.0 ED (IF) £1,069.00

For even more **Pentax lenses** at **LOW PRICES**, visit our website

Every Week



**Sign-up to our newsletter**

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!



01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

**PRINTER INK CARTRIDGES**



**EPSON**  
COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

**Cartridge Code:**

	<b>Originals:</b>	<b>Jet Tec Compatibles:</b>	<b>Suitable EPSON Printers:</b>
T007 Black	<b>£29.99</b>	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	<b>£23.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915
T009 Colour	<b>£29.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£39.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830U, 925, 935
T027 Colour	<b>£29.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T0341-T0347 Set of 7	<b>£126.99</b> set of 7	<b>Check Website.</b>	Photo 2100
T0341/8, each	<b>£15.99</b> 17ml	<b>Check Website.</b>	
T0342/3/4, each	<b>£18.99</b> 17ml	<b>Check Website.</b>	
T0345/6/7, each	<b>£18.99</b> 17ml	<b>Check Website.</b>	
T0441-T0454 Set of 4	<b>£49.99</b> set of 4	<b>£14.99, 3 sets for £42.99</b>	C64, C66, C84, C86
T0441 Black	<b>£21.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	CX3600/3650, CX6400, CX6600
T0452/3/4, each	<b>£11.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Parasol Inks
T0481-T0486 Set of 6	<b>£69.99</b> set of 6	<b>£19.99, 3 sets for £56.99</b>	R220, R220, R300, R320, R340
T0481/2/3, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	RX500, RX600, RX620, RX640
T0484/5/6, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0540-T0549 Set of 8	<b>£109.99</b> set of 8	<b>£35.99, 3 sets for £99.99</b>	Photo R800, R1800
T0540 Gloss	<b>£8.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	Frog Inks
T0541/2/3, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	
T0551-T0554 Set of 4	<b>£34.99</b> set of 4	<b>£14.99, 3 sets for £42.99</b>	Photo R240, R245,
T0551 Black	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	RX420, RX425, RX520, RX525
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0591-T0599 Set of 8	<b>£99.99</b> set of 8	<b>Check Website.</b>	D68, D88,
T0591/2/3, each	<b>£12.99</b> 13ml	<b>Check Website.</b>	DX3600/3850, DX4200/4250, DX4800/4850
T0594/5/6, each	<b>£12.99</b> 13ml	<b>Check Website.</b>	
T0597/8/9, each	<b>£12.99</b> 13ml	<b>Check Website.</b>	
T0611-T0614 Set of 4	<b>£34.99</b> set of 4	<b>£14.99, 3 sets for £42.99</b>	Teddy Bear Inks
T0611 Black	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	SX400/4054/15/15, D789/2/120, B40W, BX300
T0711-T0714 Set of 4	<b>£34.99</b> set of 4	<b>£14.99, 3 sets for £42.99</b>	DX400/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	Photo 400
T0791-T0796 Set of 6	<b>£74.99</b> set of 6	<b>Check Website.</b>	Owl Inks
T0791/2/3, each	<b>£12.99</b> 10ml	<b>Check Website.</b>	
T0794/5/6, each	<b>£12.99</b> 10ml	<b>Check Website.</b>	
T0801-T0806 Set of 6	<b>£51.99</b> set of 6	<b>£19.99, 3 sets for £57.99</b>	Photo P50, PX650/660/700W/710W/720W, PX730W/800FW/810FW/830FW/D/830FWD
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	R265/285/360, RX560/585/685
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	Photo R1900
T0870-T0879 Set of 8	<b>£74.99</b> set of 8	<b>Check Website.</b>	Flamingo Inks
T0870 Gloss	<b>£7.99</b> 11.4ml	<b>Check Website.</b>	
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	<b>Check Website.</b>	
T0877/8/9, each	<b>£9.99</b> 11.4ml	<b>Check Website.</b>	
T0961-T0969 Set of 8	<b>£74.99</b> set of 8	<b>Check Website.</b>	Photo R2880
T0961/2/3/4/5, each	<b>£9.99</b> 11.4ml	<b>Check Website.</b>	Husky Inks
T0966/7/8/9, each	<b>£9.99</b> 11.4ml	<b>Check Website.</b>	
T1281-T1284 Set of 4	<b>£29.99</b> set of 4	<b>£14.99</b> set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	<b>£7.99</b> 5.9ml	<b>£3.99</b> 13ml	Fox Inks
T1282/3/4, each	<b>£7.99</b> 5.9ml	<b>£3.99</b> 10ml	SX420W/425W/445W/525W/620FW, BX305F/320FW/525FW/535W/625FW/630FW, BX635FW/D/BX925FW/D/BX935FW/D, B42W/D
T1291-T1294 Set of 4	<b>£42.99</b> set of 4	<b>£16.99</b> 9.9mls of 4	Photo R3000 Turtle Inks
T1291 Black	<b>£10.99</b> 11.2ml	<b>£4.99</b> 16ml	Photo R2000 Kingfisher Inks
T1292/3/4, each	<b>£10.99</b> 7.7ml	<b>£4.99</b> 13ml	Photo RX700 Penguin Inks
T1571-9, each	<b>£20.99</b> , 25.9ml each or <b>£164.99</b> set of 8	<b>£14.99, 17ml each or £107.99</b> set of 8	Photo Pro 3600, 3880
T1591-9, each	<b>£13.99</b> 13ml each or <b>£74.99</b> set of 6	<b>£14.99, 17ml each or £107.99</b> set of 8	Workforce WF-2010W, 2510WF, 2520WF, 2530WF, 2540WF
T5591-6, each	<b>£41.99</b> 80ml each or <b>£329.99</b> set of 8	<b>£41.99</b> 80ml each or <b>£329.99</b> set of 8	Workforce WF-2010W, 2510WF, 2520WF, 2530WF, 2540WF
T5801-9, each	<b>£24.99</b> set of 4	<b>£14.99</b> set of 4	High Capacity Fountain Pens
No.16 Set of 4	<b>£7.99</b> 5.4ml	<b>£4.99</b> 18ml	Expression Home XP30, XP102, XP202, XP205
No.16 Black	<b>£5.99</b> 3.1ml	<b>£3.99</b> 13ml	XP302, XP305, XP402, XP405
No.16 CM/Y, each	<b>£44.99</b> set of 4	<b>£14.99</b> set of 4	Fountain Pen Inks
No.16XL Set of 4	<b>£14.99</b> 12.9ml	<b>£4.99</b> 18ml	Workforce WF-2010W, 2510WF, 2520WF, 2530WF, 2540WF
No.16XL Black	<b>£11.99</b> 6.5ml	<b>£3.99</b> 13ml	High Capacity Fountain Pen Inks
No.16XL CM/Y, each	<b>£22.99</b> set of 4	<b>£14.99, set of 4</b>	Expression Home XP30, XP102, XP202, XP205
No.18 Set of 4	<b>£7.99</b> 5.2ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18 Black	<b>£5.99</b> 3.3ml	<b>£3.99</b> 13ml	High Capacity Daisy Inks
No.18XL Set of 4	<b>£46.99</b> set of 4	<b>£14.99</b> set of 4	Expression Photo XP750, XP850
No.18XL Black	<b>£14.99</b> 11.5ml	<b>£4.99</b> 18ml	Elephant Inks
No.18XL CM/Y, each	<b>£11.99</b> 6.6ml	<b>£3.99</b> 13ml	Expression Photo XP750, XP850
No.24 Set of 6	<b>£44.99</b> set of 6	<b>£14.99</b> set of 6	Polar Bear Inks
No.24 B/L/C/LM, each	<b>£7.99</b> 5.1ml	<b>£4.99</b> 18ml	
No.24 CM/Y, each	<b>£7.99</b> 4.6ml	<b>£4.99</b> 18ml	
No.24XL Set of 6	<b>£69.99</b> set of 6	<b>£22.99</b> set of 6	
No.24XL B/L/C/LM, each	<b>£11.99</b> 9.8ml	<b>£4.99</b> 18ml	
No.24XL CM/Y, each	<b>£11.99</b> 8.7ml	<b>£4.99</b> 18ml	
No.26 Set of 4 (no PB)	<b>£30.99</b> set of 4	<b>£14.99</b> set of 4	
No.26 Black	<b>£8.99</b> 6.2ml	<b>£4.99</b> 18ml	
No.26 Photo Black	<b>£7.99</b> 4.7ml	<b>£4.99</b> 18ml	
No.26 CM/Y, each	<b>£7.99</b> 4.5ml	<b>£4.99</b> 18ml	
No.26XL Set of 4 (no PB)	<b>£54.99</b> set of 4	<b>£14.99</b> set of 4	
No.26 Black	<b>£8.99</b> 6.2ml	<b>£4.99</b> 18ml	
No.26 Photo Black	<b>£7.99</b> 4.7ml	<b>£4.99</b> 18ml	
No.26 CM/Y, each	<b>£7.99</b> 4.5ml	<b>£4.99</b> 18ml	
No.26XL Black	<b>£14.99</b> 12.1ml	<b>£4.99</b> 18ml	
No.26XL Photo Black	<b>£13.99</b> 8.7ml	<b>£4.99</b> 18ml	
No.26XL CM/Y, each	<b>£13.99</b> 9.7ml	<b>£4.99</b> 18ml	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

E&OE. Prices may be subject to change, but hopefully not!

**Canon**

**Canon Originals**

BCi6 All colours, 13ml, each	<b>£8.99</b>
PG15 Black 26ml	<b>£10.99</b>
CLi42 All colours, 13ml, each	<b>£10.99</b>
CLi42 <b>Set of 8</b>	<b>£79.99</b>
PG19 All colours, 14ml, each	<b>£9.99</b>
PG19 <b>Set of 10</b>	<b>£89.99</b>
PG19 All colours, 36ml, each	<b>£22.99</b>
PG19 <b>Set of 12</b>	<b>£269.99</b>
PG172 All colours, 14ml, each	<b>£10.99</b>
PG172 <b>Set of 10</b>	<b>£99.99</b>
PG1520 Black 26ml	<b>£10.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£9.99</b>
PG1520/CLi521 <b>Set of 5</b>	<b>£46.99</b>
PG1525 Black 19ml	<b>£10.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£9.99</b>
PG1550 Black 25ml	<b>£10.99</b>
CLi525/CLi526 <b>Set of 5</b>	<b>£46.99</b>
PG1550 Black 15ml	<b>£10.99</b>
CLi51 Colour 7ml	<b>£8.99</b>
PG1551/CLi551 <b>Set of 5</b>	<b>£42.99</b>
PG40 Black 16ml	<b>£14.99</b>
PG50 Black 22ml	<b>£21.99</b>
PG510 Black 9ml	<b>£11.99</b>
PG512 Black 15ml	<b>£16.99</b>
PG540/CL Black 21ml	<b>£17.99</b>
PG545/CL Black 15ml	<b>£16.99</b>
CL41 Colour 12ml	<b>£18.99</b>
CL51 Colour 21ml	<b>£25.99</b>
CL511 Colour 9ml	<b>£15.99</b>
CL513 Colour 13ml	<b>£20.99</b>
CL514XL Colour 15ml	<b>£19.99</b>
CL546XL Colour 13ml	<b>£18.99</b>

**Canon Compatibles**

BCi6 All colours, 15ml, each	<b>£2.99</b>
PG15 Black 29ml	<b>£4.99</b>
CLi8 B/C/M/Y/PC/PM 15ml	<b>£4.99</b>
PG1520 Black 19ml	<b>£4.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£3.99</b>
PG1525 Black 19ml	<b>£4.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£3.99</b>
PG1550 Black 25ml	<b>£4.99</b>
PG1551/CL Black 15ml	<b>£3.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 18ml	<b>£14.99</b>
PG540/CL Black 21ml	<b>£13.99</b>
CL41 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>
CL546XL Colour 13ml	<b>£18.99</b>

**Canon Compatibles**

BCi6 All colours, 15ml, each	<b>£2.99</b>
PG15 Black 29ml	<b>£4.99</b>
CLi8 B/C/M/Y/PC/PM 15ml	<b>£4.99</b>
PG1520 Black 19ml	<b>£4.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£3.99</b>
PG1525 Black 19ml	<b>£4.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£3.99</b>
PG1550 Black 25ml	<b>£4.99</b>
PG1551/CL Black 15ml	<b>£3.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 18ml	<b>£14.99</b>
PG540/CL Black 21ml	<b>£13.99</b>
CL41 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>
CL546XL Colour 13ml	<b>£18.99</b>

**HP Originals**

No.38 All Colours 27ml each	**£26.99**






</tbl

# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



**Premier**  
Ink & Photographic

Winners of an Amateur Photographer 2013 "Good Service Award"

## MEMORY

### SanDisk

<b>Sandisk Blue SDHC Class 4 5MB/s</b>		£3.99
2GB 5MB/s		£4.49
4GB 5MB/s		£4.49
8GB 5MB/s		£4.99
16GB 5MB/s		£8.99
<b>Sandisk Ultra SDHC Class 6 30MB/s</b>		£5.99
4GB 30MB/s		£6.99
8GB 30MB/s		£6.99
16GB 30MB/s		£10.99
32GB 30MB/s		£19.99
<b>Sandisk Extreme SDHC Class 10 UHS-1, 30 &amp; 45MB/s</b>		£7.99
4GB 30MB/s		£9.99
8GB 30MB/s		£9.99
16GB 45MB/s		£14.99
32GB 45MB/s		£26.99
64GB 45MB/s		£57.99
<b>NEW Sandisk Extreme 80 SDHC UHS-1 Class 10 80MB/s</b>		£14.99
8GB 80MB/s		£22.99
16GB 80MB/s		£42.99
32GB 80MB/s		£84.99

### Sandisk Ultra Compact Flash 30MB/s

4GB 30MB/s		£13.99
8GB 30MB/s		£19.99
16GB 30MB/s		£34.99
<b>Sandisk Extreme Compact Flash 60MB/s</b>		£27.99
8GB 60MB/s		£45.99
16GB 60MB/s		£76.99
32GB 60MB/s		£139.99

### Sandisk Extreme Pro Compact Flash 90MB/s

16GB 90MB/s		£72.99
<b>Sandisk Ultra MicroSDHC Class 10 30MB/s</b>		£7.99
8GB 30MB/s		£12.99
16GB 30MB/s		£24.99
32GB 30MB/s		£48.99

### Sandisk Cruzer Blade USB Pen Drives

8GB USB 2.0		£4.99
16GB USB 2.0		£7.99
32GB USB 2.0		£15.99

## Lexar

<b>Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s</b>		£11.99
8GB 60MB/s		£17.99
16GB 60MB/s		£32.99

### Lexar Professional Compact Flash 800X, 120MB/s

8GB 120MB/s		£24.99
16GB 120MB/s		£39.99
32GB 120MB/s		£69.99

### Lexar Professional Dual Slot Reader SD & Compact Flash

USB3.0 Reader 500MB/s		£25.99
-----------------------	---	--------

## DELKIN

### DEVICES

<b>Delkin Professional Compact Flash 500X, 75MB/s</b>		£16.99
8GB 75MB/s		£27.99
16GB 75MB/s		£46.99

### Waterproof Memory Card Storage Totes

SD Tote Holds 8 SD cards		£6.99
CF Tote Holds 4 Compact Flash		£6.99

### Universal Memory Card Readers

USB2.0 Reader 30MB/s		£9.99
USB3.0 Reader 500MB/s		£19.99

## BATTERIES

### Camera Batteries



A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hartman and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon

NB-4L for Canon

NB-5L for Canon

NB-6L for Canon

NB-7L for Canon

NB-9L for Canon

NB-10L for Canon

NB-11L for Canon

PB-511 for Canon

LP-E5 for Canon

LP-E6 for Canon

LP-E8 for Canon

LP-E10 for Canon

LP-E12 for Canon

NP45 for Fuji

NP50 for Fuji

NP95 for Fuji

NPW126 for Fuji

NP400 for Minolta

EN-EL1 for Nikon

EN-EL3E for Nikon

EN-EL5 for Nikon

EN-EL9 for Nikon

EN-EL10 for Nikon

EN-EL11 for Nikon

EN-EL12 for Nikon

EN-EL14 for Nikon

EN-EL15 for Nikon

EN-EL19 for Nikon

EN-EL20 for Nikon

EN-EL21 for Nikon

LI10B/12B for Olympus

LI40B/42B for Olympus

LI50B for Olympus

BLM-1 for Olympus

BLN-1 for Olympus

BSL-1 for Olympus

BSL-5 for Olympus

CGR-S006 for Panasonic

CGA-S007 for Panasonic

DMW-BGC10 for Panasonic

DMW-BCJ13 for Panasonic

DMW-BCK7 for Panasonic

DMW-BLB13 for Panasonic

DMW-BLE9 for Panasonic

DMW-BLF19 for Panasonic

DMW-BMB9 for Panasonic

D-Li50 for Pentax

D-Li90 for Pentax

SLM-113D for Samsung

SLM-1674 for Samsung

BG-1 for Sony

BX-1 for Sony

NP-FM50H for Sony

NP-FH50 for Sony

NP-FW50 for Sony

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power, AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII:

For Canon 5DmkIII:

For Canon 7D:

For Canon 60D:

For Canon 550D:

For Canon 600D:

For Canon 650D:

For Canon 700D:

For Nikon D600:

For Nikon D800/D800E:

For Nikon D7000:

**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Main power cable, plus 12V car charger. Full details on our website.

£19.99

### AA & AAA Rechargeables

AA 1300mAh Li-Ion (4)

AA 2050mAh GP Recyko (4)

AA 2300mAh Energizer Extreme (4)

AA 2500mAh GP (4)

AA 2900mAh Delkin (4)

AAA 850mAh GP Recyko (4)

AAA 950mAh Duracell (4)

AAA 1100mAh Li-Ion (4)

£4.99

£7.99

£8.99

£9.99

£5.99

£6.99

£4.99

£4.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

# cameraWORLD

0207 636 5005 PART-EXCHANGE SPECIALISTS



14 WELLS STREET  
LONDON  
W1T 3PB  
0207 636 5005



HIGH CHELMER  
SHOPPING CENTRE  
CHELMSFORD  
ESSEX CM1 1XB  
01245 255510

HUGE RANGE OF  
**USED**  
EQUIPMENT  
ONLINE

EXPERT ADVICE • CREDIT OPTIONS AVAILABLE • UK STOCK • AWARD WINNING SERVICE • PART-EXCHANGE • CASH BUY • REAL CAMERA SHOPS

# Canon



ALL OFFERS  
EXCLUSIVE  
TO THIS ADVERT

SAVE  
£710

FREE DOMKE F4AF  
WORTH £100  
VOUCHER CODE: APDOMKE

CANON EOS 5D MKIII  
+FREE ACCESSORY KIT  
RRP £2999 SAVE £710

£2289

Please add the Domke F4AF bag to  
your basket as well and then enter the code! :)

- Lenspen Cleaning kit **FREE**
- Canon LP-E6 Spare battery **FREE**
- Rode Videomic **FREE**
- Lexar 64GB 400x UHS-I SDHC **FREE**

ONLY 4 AVAILABLE AT THIS PRICE



£29 OFF  
VOUCHER CODE: AP1740

VOUCHER CODE: AP1740



£55 OFF  
VOUCHER CODE: AP1040

VOUCHER CODE: AP1040

ONLY 7 AVAILABLE WITH THIS OFFER



SAVE  
£300

FREE 77MM  
HOYA HD FILTER  
VOUCHER CODE: AP2470

VOUCHER CODE: AP2470

ONLY 5 AVAILABLE AT THIS PRICE



SAVE  
£299

£20 OFF  
VOUCHER CODE: AP7020

CANON 70-200mm  
F4L EF USM  
RRP £789 SAVE £299 £490\*

\*Price includes £20 voucher code!

ONLY 6 AVAILABLE WITH THIS OFFER



£50 OFF  
VOUCHER CODE: AP7018

VOUCHER CODE: AP7018

ONLY 7 AVAILABLE WITH THIS OFFER



£45 OFF  
VOUCHER CODE: AP100

VOUCHER CODE: AP100

ONLY 4 AVAILABLE AT THIS PRICE



£55 OFF  
VOUCHER CODE: AP1040

VOUCHER CODE: AP1040

ONLY 6 AVAILABLE AT THIS PRICE



SAVE  
£230

£20 OFF  
VOUCHER CODE: AP600E

VOUCHER CODE: AP600E



£30 CASH  
BACK  
FREE STUFF

CANON EOS 100D & 18-55MM  
F3.5-5.6 EF-S IS STM  
RRP £549 SAVE £114 £435\*

\*Price includes £30 cashback.

CANON EOS 70D  
& 18-135MM

F3.5-5.6 EF-S IS STM  
RRP £1399 SAVE £429

**£970\***

\*Price includes £100 cashback. You pay £1070 and claim £100 back from Canon. Offers end 13th of Aug 2014.



£30  
CASH  
BACK

FREE ACCESSORY KIT  
WORTH £115

Includes

Tamrac System 2 Case •  
Velbon EX Mini Tripod •  
Hahnel 4-In-1 Cleaning Kit •  
Lexar 16GB 400x UHS-I SDHC •



£179  
FREE STUFF

CANON EOS 700D & 18-55MM  
F3.5-5.6 EF-S IS STM  
RRP £749 SAVE £179 £570

SAVE  
£429

£100  
CASH  
BACK

REAL CAMERA SHOPS • CREDIT OPTIONS AVAILABLE • UK STOCK • AWARD WINNING SERVICE • PART-EXCHANGE • CASH BUY • EXPERT ADVICE

Goods and delivery services subject to stock availability. Prices subject to change. Pictures are for illustration purposes only. All prices include VAT@ 20%. E&OE. Check online for latest prices [www.cameralworld.co.uk](http://www.cameralworld.co.uk).

GRADE  
**A**

# REFURBISHED BARGAINS

6 MONTHS GUARANTEE • COMPLETE AS NEW • HUGE SAVINGS • WHILE STOCKS LAST

EXPERT ADVICE • CREDIT OPTIONS AVAILABLE • UK STOCK • AWARD WINNING SERVICE • PART-EXCHANGE • CASH BUY • REAL CAMERA SHOPS



ONLY  
FIVE  
AVAILABLE

REFURBISHED  
CANON  
EOS 5D MKIII  
& 24-105MM  
F4L EF IS USM  
NEW £2899 SAVE £600  
**£2399**



REFURBISHED  
TAMRON 28-300MM  
F3.5-6.3 DI LD MACRO CANON FIT  
NEW PRICE £329 SAVE £129 £250



REFURBISHED  
TAMRON 200-500MM  
F5-6.3 DI LD SP AF CANON FIT  
NEW PRICE £729 SAVE £264 £465



REFURBISHED  
TAMRON 17-50MM  
F2.8 XR DI II VC LD ASPH. NIKON FIT  
NEW PRICE £359 SAVE £110 £250



ONLY  
THREE  
AVAILABLE

REFURBISHED  
CANON  
EOS 1200D  
& 18-55MM  
F3.5-5.6 EF-S IS  
NEW £399 SAVE £99  
**£300**



REFURBISHED  
NIKON 10X42 SPORTER EX  
BINOCULARS  
NEW PRICE £149 SAVE £50 £99



REFURBISHED  
NIKON 12X25 TRAVELITE  
BINOCULARS  
NEW PRICE £129 SAVE £40 £89



REFURBISHED  
CANON IXUS 500  
12x OPTICAL ZOOM COMPACT  
NEW PRICE £149 SAVE £50 £99



ONLY  
THIRTEEN  
AVAILABLE

REFURBISHED  
CANON EOS 700D &  
18-55MM F3.5-5.6 EF-S IS  
NEW £570 SAVE £108 £462



REFURBISHED  
CANON POWERSHOT SX150 IS  
12x OPTICAL ZOOM COMPACT  
NEW PRICE £99 SAVE £37 £62



REFURBISHED  
NIKON MB-D10  
BATTERY GRIP FOR D700  
NEW PRICE £249 SAVE £99 £150



REFURBISHED  
GOSSEN DIGIFLASH  
FLASH / LIGHT METER  
NEW PRICE £160 SAVE £95 £65



ONLY  
FOUR  
AVAILABLE

REFURBISHED  
CANON POWERSHOT G16  
NEW £429 SAVE £44 £365



REFURBISHED  
GOSSEN DIGIPRO F  
FLASH / LIGHT METER  
NEW PRICE £169 SAVE £54 £115



REFURBISHED  
GOSSEN STARLITE  
FLASH / LIGHT METER  
NEW PRICE £572 SAVE £372 £200



REFURBISHED  
GOSSEN VARIO SIX F2  
FLASH / LIGHT METER  
£100

REAL CAMERA SHOPS • CREDIT OPTIONS AVAILABLE • UK STOCK • AWARD WINNING SERVICE • PART-EXCHANGE • CASH BUY • EXPERT ADVICE



# ffordes photographic

# The U.K.'s Largest Used Equipment Specialist

**The ORIGINAL commission sale specialists**  
**We also PART EXCHANGE and BUY FOR CASH**  
**Good quality equipment always wanted**

# Mail Order Hotline

**01463 783850**

The Kirk, Wester Balblair, E: [info@ffordes.com](mailto:info@ffordes.com)  
Beaulx, Inverness. IV4 7BQ. F: 01463 782072

**See up to 3 images of each used item on website**  
**Website updates used equipment list 10-15 times daily**  
**All items come with 6 month warranty - (unless stated)**  
**Our knowledgeable staff are on hand and ready to help**

The advertisement features the Leica logo in a red circle at the top left. To its right, the text 'CELEBRATING 100 YEARS OF PHOTOGRAPHY' is written in a stylized, handwritten font. Below the logo, the headline 'The new Leica T-System' is displayed in a large, light gray font. The central image shows the Leica T camera body in silver, paired with a black Leica 18-56mm lens. The camera body has a minimalist design with a red Leica logo on the top left and a black lens cap. The lens itself has '18-56' printed on it. Below this image, the text 'Aluminium for the body.' is written in a large, light gray font. Further down, the text 'Pictures for the heart.' is also written in a large, light gray font. At the bottom of the page, there is a close-up view of the Leica T camera body and its lens. The lens is black with '23' printed on it in orange. The camera body is silver and shows the 'LEICA T' logo. To the right of the camera body is a circular diagram illustrating the camera's controls, including a dial with 'OFF', 'ON', and a red dot, and two circular buttons.

**We will not be Beaten on price**  
*we will price match against  
U.K. stock that is 'in-stock'* *please ring us for further  
details and price quote*

 **Get your hands on the amazing new Leica T courtesy of Ffordes Photographic and Leica..**

**You are invited to Ffordes Photographic on June 26th for an afternoon of fun demonstrations and tutorials on this fantastic new camera system. Limited spaces available, book early to avoid disappointment!**

**PART EXCHANGE WELCOME**  
Please ring Alister on 01463 783850 for quote

**Shop On-Line 24/7  
Shop open Mon-Fri  
9 till 5.30**

**Pay by Cash or Cheque plus...**



your  
knowledgeable  
friends in  
photography



*Buy with confidence...*

UK stock, UK warranty & UK Duty paid

## LOWEPRO PRICE PROMISE\*

\*Terms & Conditions apply, see Web site for details.

Probably the biggest range of Lowepro in stock & on display in the UK

### DSLR VIDEO FASTPACK



This complete carrying solution builds on the award-winning design of the original Fastpack and incorporates flexible options for today's multimedia photographer.

150 £69.99  
250 £79.99  
350 £89.99

### EVENT MESSENGER



Capture life's events with an all-access shoulder bag built to fit your complete camera kit. It's streamlined, lightweight and easy to carry.

100 £29.99  
150 £39.99  
250 £49.99

### FLIP SIDE



Outdoor camera backpack with body-side access, extra storage for accessories and personal items, plus the ability to carry a tripod.

200 £62.99  
300 £69.99  
400 £89.99  
500 £119.99

### FLIPSIDE SPORT



Get on-the-go access with a lightweight and technical camera daypack. The Flipside Sport AW is built for photographers in pursuit of active adventures.

10L £94.99  
15L £119.99  
20L £144.99

### PHOTO HATCH BACK AW



All-day adventures with this lightweight and high-performance photo backpack/flexible daypack that features body-side access and a removable, padded camera box.

16L £74.99  
22L £84.99

### PHOTO SPORT SLING AW



Adventure sport athletes who like to go fast and light - but equally like to capture the moment - will enjoy the freedom and comfort of this sling.

100 £89.99  
200 £139.99

### PRO ROLLER



MaxFit System™, patent-pending interior dividers design provides ease of use and the maximum capacity - all while offering superior protection.

X100 £249.99  
X200 £299.99  
X300 £329.99

### PRO RUNNER AW



A compact, streamlined and urban-inspired backpack for photojournalists and enthusiasts who carry their camera gear and essentials through crowded airports and busy city streets.

200 £64.99  
300 £84.99  
350 £119.99  
450 £124.99  
X350 £169.99  
X450 £209.99

### PRO TREKKER AW



This is the ultimate, hydration-ready, expedition camera backpack. Lightweight, yet durable, it offers superior protection and comfort with Lowepro's premium suspension system.

300 £239.99  
400 £254.99  
600 £269.99

### VERTEX AW



Lowepro's premium and rugged backpack built for adventure and sports photographers who carry pro-sized gear, laptop, tripod, outdoor accessories and a few creature comforts on shoots.

100 £109.99  
200 £149.99  
300 £169.99

follow us....

[facebook](http://facebook.com/WilkinsonCameras)

[www.facebook.com/WilkinsonCameras](http://www.facebook.com/WilkinsonCameras)

[twitter](http://twitter.com/wilkinsoncameras)

[www.twitter.com/wilkinsoncameras](http://www.twitter.com/wilkinsoncameras)



Biggest specialist photo show and seminar presentations in the North of England

09.11.14 [www.wilkinson.co.uk/digitalsplash](http://www.wilkinson.co.uk/digitalsplash)

Direct sales line 01772 252 188

or email us with any enquiries at: [sales@wilkinson.co.uk](mailto:sales@wilkinson.co.uk)

Find your nearest store: [www.wilkinson.co.uk/stores](http://www.wilkinson.co.uk/stores)

we buy any  
camera



transform your un-used or un-wanted photographic gear in to hard cash.

[www.webuyanycamera.com](http://www.webuyanycamera.com)



# NICHOLAS

CAMERA COMPANY FOR THE AMATEUR/PROFESSIONAL PHOTOGRAPHER, CAMERA COLLECTOR

NEW UK DIGITAL SLR's and LENSES  
CANON,NIKON,SONY,FUJIFILM,etc .....

£Low

SPECIALS

ARC HASSELBLAD+45mm,ASNEW .....

£2995

CANON D30MK11,asnew21k act .....

£1995

CANON D30 MK11,ASNEW,UNUSED .....

£1295

CANON D30 MK11,BOXED,UNUSED .....

£1995

CANON 6D 100/180,ASNEW,.....

£995

CANON 7D BODY,BXO,ASNEW .....

£455-£745

CANON 24mm TSE-11,BXO,.....

£1375

CANON 6mm 112-11,.....

£1295

CANON EOS 1200,400/PL MNT .....

£1995

CANON 300/4L5/4005L5,.....

£795-£995

CANON 600mm 4L1S,ASNEW .....

£995

CANON POWERSHOT G11,ASNEW .....

£2995

CANON POWERSHOT G12,ASNEW .....

£2995

CONTAX RTS-3P,50mm,NEW? .....

£1295

CONTAX-ZEISS 50mm,NEW? .....

£1295

CONTAX 645-802/BXO,UNUSED .....

£1295

CONTAX T2,T3,BXO,UNUSED .....

£495-£795

CONTAX T2,T3,BXO,UNUSED .....

£495

GANDOLF 55x VARIANT .....

£1995

FUJI X-P1,Body,ASNEW .....

£562

FUJI X-E1,1 BODY .....

£275

FUJI X-E1,11 BODY,UNUSED .....

£285/£345

FUJI X-10,BLASNEW .....

£495

FUJI X100,CR,ASNEW .....

£495

HASSEL-BLAD 30-300mm .....

£495

HASSEL-BLAD 40-400mm .....

£6795

HASSEL-BLAD 40-110mm .....

£6795

HASSEL-BLAD 40-135mm .....

£6795

HASSEL-BLAD 40-180mm .....

£6795

HASSEL-BLAD 40-200mm .....

£6795

HASSEL-BLAD 40-240mm .....

£6795

HASSEL-BLAD 40-280mm .....

£6795

HASSEL-BLAD 40-300mm .....

£6795

HASSEL-BLAD 40-350mm .....

£6795

HASSEL-BLAD 40-400mm .....

£6795

HASSEL-BLAD 40-450mm .....

£6795

HASSEL-BLAD 40-500mm .....

£6795

HASSEL-BLAD 40-550mm .....

£6795

HASSEL-BLAD 40-600mm .....

£6795

HASSEL-BLAD 40-700mm .....

£6795

HASSEL-BLAD 40-800mm .....

£6795

HASSEL-BLAD 40-900mm .....

£6795

HASSEL-BLAD 40-1000mm .....

£6795

HASSEL-BLAD 40-1100mm .....

£6795

HASSEL-BLAD 40-1200mm .....

£6795

HASSEL-BLAD 40-1300mm .....

£6795

HASSEL-BLAD 40-1400mm .....

£6795

HASSEL-BLAD 40-1500mm .....

£6795

HASSEL-BLAD 40-1600mm .....

£6795

HASSEL-BLAD 40-1700mm .....

£6795

HASSEL-BLAD 40-1800mm .....

£6795

HASSEL-BLAD 40-1900mm .....

£6795

HASSEL-BLAD 40-2000mm .....

£6795

HASSEL-BLAD 40-2100mm .....

£6795

HASSEL-BLAD 40-2200mm .....

£6795

HASSEL-BLAD 40-2300mm .....

£6795

HASSEL-BLAD 40-2400mm .....

£6795

HASSEL-BLAD 40-2500mm .....

£6795

HASSEL-BLAD 40-2600mm .....

£6795

HASSEL-BLAD 40-2700mm .....

£6795

HASSEL-BLAD 40-2800mm .....

£6795

HASSEL-BLAD 40-2900mm .....

£6795

HASSEL-BLAD 40-3000mm .....

£6795

HASSEL-BLAD 40-3100mm .....

£6795

HASSEL-BLAD 40-3200mm .....

£6795

HASSEL-BLAD 40-3300mm .....

£6795

HASSEL-BLAD 40-3400mm .....

£6795

HASSEL-BLAD 40-3500mm .....

£6795

HASSEL-BLAD 40-3600mm .....

£6795

HASSEL-BLAD 40-3700mm .....

£6795

HASSEL-BLAD 40-3800mm .....

£6795

HASSEL-BLAD 40-3900mm .....

£6795

HASSEL-BLAD 40-4000mm .....

£6795

HASSEL-BLAD 40-4100mm .....

£6795

HASSEL-BLAD 40-4200mm .....

£6795

HASSEL-BLAD 40-4300mm .....

£6795

HASSEL-BLAD 40-4400mm .....

£6795

HASSEL-BLAD 40-4500mm .....

£6795

HASSEL-BLAD 40-4600mm .....

£6795

HASSEL-BLAD 40-4700mm .....

£6795

HASSEL-BLAD 40-4800mm .....

£6795

HASSEL-BLAD 40-4900mm .....

£6795

HASSEL-BLAD 40-5000mm .....

£6795

HASSEL-BLAD 40-5100mm .....

£6795

HASSEL-BLAD 40-5200mm .....

£6795

HASSEL-BLAD 40-5300mm .....

£6795

HASSEL-BLAD 40-5400mm .....

£6795

HASSEL-BLAD 40-5500mm .....

£6795

HASSEL-BLAD 40-5600mm .....

£6795

HASSEL-BLAD 40-5700mm .....

£6795

HASSEL-BLAD 40-5800mm .....

£6795

HASSEL-BLAD 40-5900mm .....

£6795

HASSEL-BLAD 40-6000mm .....

£6795

HASSEL-BLAD 40-6100mm .....

£6795

HASSEL-BLAD 40-6200mm .....

£6795

HASSEL-BLAD 40-6300mm .....

£6795

HASSEL-BLAD 40-6400mm .....

£6795

HASSEL-BLAD 40-6500mm .....

£6795

HASSEL-BLAD 40-6600mm .....

£6795

HASSEL-BLAD 40-6700mm .....

£6795

HASSEL-BLAD 40-6800mm .....

£6795

HASSEL-BLAD 40-6900mm .....

£6795

HASSEL-BLAD 40-7000mm .....

£6795

HASSEL-BLAD 40-7100mm .....

£6795

HASSEL-BLAD 40-7200mm .....

£6795

HASSEL-BLAD 40-7300mm .....

£6795

HASSEL-BLAD 40-7400mm .....

£6795

HASSEL-BLAD 40-7500mm .....

£6795

HASSEL-BLAD 40-7600mm .....

£6795

HASSEL-BLAD 40-7700mm .....

£6795

HASSEL-BLAD 40-7800mm .....

£6795

HASSEL-BLAD 40-7900mm .....

£6795

HASSEL-BLAD 40-8000mm .....

£6795

HASSEL-BLAD 40-8100mm .....

£6795

HASSEL-BLAD 40-8200mm .....

£6795

HASSEL-BLAD 40-8300mm .....

£6795

HASSEL-BLAD 40-8400mm .....

£6795

HASSEL-BLAD 40-8500mm .....

£6795

HASSEL-BLAD 40-8600mm .....

£6795

HASSEL-BLAD 40-8700mm .....

£6795

HASSEL-BLAD 40-8800mm .....

£6795

HASSEL-BLAD 40-8900mm .....

£6795

HASSEL-BLAD 40-9000mm .....

£6795

HASSEL-BLAD 40-9100mm .....

£6795

HASSEL-BLAD 40-9200mm .....

£6795



Specialist

RICHARD CAPLAN

HASSELBLAD



www.richardcaplan.co.uk

60 Pall Mall, London SW1Y 5HZ

Tel. 0207 807 9990

We Sell, Buy and Part-Exchange Premium Photo Equipment

## LEICA M BODIES - digital

Leica M (Type 240) black or silver - <b>NEW</b>	£4799
Leica M-E <b>NEW</b>	£4199
Leica M Monochrom black or chrome <b>NEW</b>	£6200
Leica M9 black body inc thumbs-up, soft rel	£2499
Leica M9 black body, boxed, spare batt	£2699
Leica M9 black body, boxed 2900 actuations	£2699
Leica M9 black body,	£2499
Leica M8 black body	£1100
Leica M8 black body	£1150
Leica M8 black anodised, Leica warranty	£1299
Leica M9-P Hermes Edition inc 50mm/1.4	£15500

## LEICA M BODIES - film

Leica MP black paint - <b>NEW</b>	£3600
Leica M4-P, 70th ANNIVERSARY, exc++	£1199
Leica M6 TTL 0.72, black, inc ER case	£950
Leica M6 TTL 0.72, silver, exc+	£999
Leica M6 TTL 0.85, silver, exc+	£1149
Leica M7 black	£1299

## LEICA M LENSES

We have an excellent range of new Leica-M lenses	
please telephone to check stock and pricing.	
Leica 50mm/1 NOCTILUX-M	£3950
Leica 50mm/1 NOCTILUX-M	£3750
Leica 50mm/1.4 SUMMILUX-M ASPH. 6-BIT	£2150
Leica 50mm/2 SUMMICRON-M	£1199
Leica 50mm/2 SUMMICRON-M silver	£1299
Leica 50mm/2.8 ELMAR-M collapsible	£599
Leica 50mm/2.8 ELMAR-M coll., 6-bit +hood	£749

## Leica 28-35-50mm TRI-ELMAR-M +hood

Leica 90mm/2 SUMMICRON-M	£949
Leitz 90mm/4 M-ROKKOR	£349
Leica 28mm/2.8 ELMARIT-M	£799
Leica 28mm/2.8 ELMARIT-M +hood	£799
Leica 24mm/2.8 ELMARIT-M ASPH	£1499
Leica 21mm/2.8 ELMARIT-M ASPH	£1799

## LEICA M ACCESSORIES

Leica 24mm Viewfinder - chrome, mint	£425
Leica 24mm Viewfinder - black	£325
Leica M Universal Polariser, E39 and E49	£225
Leica M 1.25x Viewfinder Magnifier	£149
Leica 35mm viewfinder SBLOO	£199
Leica SF20 FLASH	£79
Leica R	
Leica R8 silver body	£399
Leica R6 bodies	£349-£499
Leica 280mm/4 APO-TELYT-R	£5495
Leica 350mm/4.8 TELYT-R	£999
Leica 105-280mm/4.2 VARIO-ELMAR-R	£3295
Angenieux 70-210mm/3.5	£599
Leica 24mm/2.8 ELMARIT-R ROM	£349
Leica 50mm/2 SUMMICRON-M ROM	£399
Leica 60mm/2.8 MACRO-ELMARIT-R	£599
Leica 60mm/2.8 MACRO-ELMARIT-R ROM	£899
Leica SCREW MOUNT BODIES	
Leica III chrome (1936)	£349
Leica III chrome, black dial (1951)	£449

## LEICA SCREW MOUNT LENSES

Leica IIIG with 5cm f2 and ER case	£799
Leica IIIG body	£599
Leica II body, chrome	£299
Leica IIIb body, chrome (1940)	£299
Leica IIIb body	£199
LEICA SCREW MOUNT LENSES	
Leica 50mm f2 SUMMICRON (rare 8)	£1750
Leica 135mm f4 ELMAR (rare)	£349
Canon 135mm f4 SERENAR (inc case,finder)	£195
Leica 135mm f4.5 HEKTOR	£95
LARGE FORMAT	
Deardorf 8x10 field camera+reducing back	£2750
Ebony 5x4 RW45 Ti+Schneider 100mm APO	£1750
Sinar P 5x4 + case, W/A bellow, 150mm APO	£499
Kodak Ektar 14inch f6.3	£549
Nikon SW 65mm f4, Copal 0, linhof board	£499
Schneider 240mm f5.5 TELE-ARTON, linhof b	£399
Schneider 360mm f5.6 APO-SYMMAR copal	£3449
Sinar 90mm f4.5 SINARON-W, linhof board	£499
Zeiss 135mm f3.5 PLANAR, linhof board	£1499
Zeiss 135mm f3.5 PLANAR, marks on coating	£799
Thornton Pickard Ruby inc case (vintage)	£450
HASSELBLAD	
Hasselblad 203FE, body, A12 back, strap	£1499
Hasselblad 50mm f2.8 DISTAGON FE	£999
Hasselblad 110mm f2.2 PLANAR FE	£1499
Hasselblad PME-90 finder	£549
Hasselblad PM-45 finder	£249
Hasselblad Lunar Kit - carbon fibre - <b>NEW</b>	£5280

## MISCELLANEOUS

Sony NEX-7, 16mm lens, WA converter	£549
Zeiss TOUTI 12mm f2.8 (sony E mount)	£599
Zeiss TOUTI 32mm 1.8 (sony E mount)	£499
Fujifilm XF 18mm f2	£249
Canon 50mm f1.4 EF	£225
Leica X2 'RICHARD CAPLAN' edition	£2499
Nikon F3P body, with half case	£599
Zeiss 35mm f2 DISTAGON (Nikon fit)	£699
Zeiss 85mm f1.4 PLANAR (Nikon fit)	£759
Contax T2 camera, boxed	£249
Contax G2 black kit, 28/45/90, case, flash	£599
Contax G2 black body, boxed, flash	£249
Leica 'O' replica, Oskar Barnack, boxed	£1249
Minox IIIf - sub miniature film camera	£149

Ask the experts at  
londoncameraexchange

LINCOLN 2014 PHOTO WEEK

MON 9TH - SAT 14TH JUNE

**A WEEK OF EXPERT ADVICE,  
PRODUCT DEMOS & VERY  
SPECIAL OFFERS FROM  
THE WORLD'S BEST PHOTO  
MANUFACTURERS AT OUR  
2 LINCOLN STORES.  
OFFERS START SAT 7TH.**



**For a full schedule search [www.LCEgroup.co.uk/events](http://www.LCEgroup.co.uk/events)**

**6 SILVER ST, LINCOLN LN2 1DY**  
Tel: 01522 514131 E-mail: [lincoln@LCEgroup.co.uk](mailto:lincoln@LCEgroup.co.uk)

**155 HIGH ST, LINCOLN LN5 7AA**  
Tel: 01522 528577 E-mail: [vision@LCEgroup.co.uk](mailto:vision@LCEgroup.co.uk)





BUY AT A BETTER PRICE  
SELL WITHOUT RISK OR HASSLE

[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)

0845 459 0101



# Trade in your used equipment for cash or an upgrade

**Sell or part exchange hassle-free with the leading online retailer of used photo equipment in the UK and Europe. We'll give you a competitive quote on your gear within one working day.**

Avoid the risks, hassles and additional fees of auction sites and private sales by selling your equipment directly to us. We buy most modern equipment, including cameras, lenses, flashguns, tripods and more. Just tell us what you'd like to sell and we'll give you a competitive quote within one working day. If you're happy, we'll arrange free courier collection on a day suitable for you.

You can also **part exchange your used gear for brand new or used equipment**; we'll throw in free next working day delivery on anything you purchase, so you can start using it as quickly as possible!

## LOOKING TO BUY?

Our huge range of high quality used stock is updated daily, and we offer next working day delivery on all UK orders. All of our used equipment comes with a six month warranty for your peace of mind. See how much you could save buying used at [mpbphotographic.co.uk](http://mpbphotographic.co.uk)



**[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)**  
**0845 459 0101**



# amateur Photographer

## CLASSIFIED

### Cameras For Sale

## ATTENTION NIKON COLLECTORS



3 Ex - brand new, never used, Nikon S3 2000 Chrome cameras and matching leather carry cases for sale. Best offer accepted.

**Telephone daytime 01262 604634**

### Camera Repairs

#### Teddington Photographic

Buy and sell used photographic equipment

[www.teddingtonphotographic.com](http://www.teddingtonphotographic.com)

020 8977 1064

#### MALCOLM TAYLOR FOR CLASSIC LEICA

##### SALES & REPAIRS SERVICE

Good stock of used Leica bodies, lenses and accessories available. Fully equipped workshop on premises for repair and service of your classic Leicas, R/F Nikons and Canons including accessories and lenses and also vacuum coating facilities. Request list and details. M8-M9 Bit coding of lenses ASK.

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

**Tel: 01568 770542**

### Wanted

#### Peter Loy

COLLECTABLE CAMERA SPECIALISTS



#### CAMERA COLLECTIONS WANTED

Telephone: +44 (0)20 8867 2751

Call us - we can come to you (UK & Europe)

[www.peterloy.com](http://www.peterloy.com)

#### STEPHENS PREMIER



##### We buy used cameras

##### Leica Premier Dealer

The Norths Only Dedicated Leica Dealer

[www.stephenspremier.com](http://www.stephenspremier.com)

10, St Anns Arcade, Manchester. M2 7HW.

Tel: 0161 834 7755

### Please mention

#### amateur Photographer

when responding  
to adverts

### Accessories

#### P&L Solutions

We can turn your film or digital SLR into a pinhole camera for only £35. Just send your black body cap to us with a cheque and we will fit it with an etched pinhole lens and supply an exposure calculator. See our website for helpful hints and tips.



April 27th 2014

**Pinhole Photographer's Watch Set.**  
For a limited period we are offering this interesting watch with F numbers on its face instead of regular numbers, a Brass Pinhole Exposure Calculator and a Pinhole Factory wristband for only £37.50 including P&P to mainland U.K.

**Bulldog Pinhole Cameras**  
5x4 and 10x8 self assembly kits available



**DOCTER**  
Torches In Stock

Do you want to know where the sun will rise and set? Are you planning a photograph, a garden or buying a house? Try our Sunrise/Sunset calculator and compass for only £30

**myTorch**

Torches In Stock

**www.pinholesolutions.co.uk**

P&L SOLUTIONS. PO Box 9327. Birmingham. B17 8NY. 0121-434 3321

### Printing

#### Palm Labs Photographic Processing & Printing

Palm Laboratory Ltd  
69 Rea Street  
Birmingham B5 6BB



Established 30 Years

**Palm Laboratory**

##### • Kodak & ILFORD Film now in stock

##### • E6 / Slide / C41 / Neg / B&W Film Processing

##### • Process & Print Packages on Kodak Paper

##### • Digital Package Deals on Kodak Paper

##### • 35mm / 120 / 5x4 / 10x8 Film's

##### • Traditional Black & White on Ilford Paper

##### • Optical Colour Handprints on Kodak Paper

##### • Drum & Whole film Scanning Services

##### • Exhibition Prints on Kodak Paper

##### • Digital C-type Print's on Kodak Endura

##### • Portfolio's and Student Discounts

##### • Lomography Prints and Scans

##### • Mounting Services • Metallic / Gloss / Matt Paper

##### • Friendly Advice • Postal Service

**0121 622 5504**

[www.palmlabs.co.uk](http://www.palmlabs.co.uk)

[info@palmlabs.co.uk](mailto:info@palmlabs.co.uk)

# amateur Photographer

### Light Tents

**Light Tents, Tabletop Studios & Fluorescent Lighting**

Fast Despatch  
01530 272229  
all prices plus p&p

80cm Tabletop Studio Kit £229.90  
200cm Portrait Studio Cube £299.00  
Acrylic Riser Tables (Black+White) £19.95  
7 Bulb Lighting+Octagon Softbox £299.00 pair

[www.stevesphotoshop.co.uk](http://www.stevesphotoshop.co.uk)

TSK80



# OGDEN CHESNUTT

As Ogden plans to leave London, he wonders whether photography holds any meaning for him any more

**EVER** since my daughter Laila called to tell me that her mother, my ex-wife, had passed away, I've been poring over old photographs in my collection.

I was in the pub drinking my way through the different stages of grief, floating somewhere between hammered and acceptance. Eli was there. He'd arrived after me and was going to leave, but then a whisper from Rick the barman and suddenly our falling out no longer mattered. He walked over to me and offered me one of his snacks.

'Will you be going up north?' he asked.

'Aye. I'm headed up tomorrow,' I said.

'I'm really sorry, Ogden.'

'I am, too. I shouldn't have said you have no artistic integrity. I only meant that your photos stir no emotions. But they're still very good.'

My wife always said I had a knack for finding the worst thing to say. And to Eli's credit, like her, he took it on the chin and asked me to show him my photos.

'Were these all taken in Northumberland?' he asked.

'Most of them, yes. The ones with the sun were taken on holidays abroad.'

As we turned over prints, I exposed more than just forgotten moments. I saw changing fashions and hairstyles, passing fads and obsolete technology. All these dated my photos, and I wondered if 20-30 years from now we'll be looking at images and thinking the same thing.

So often we strive for timelessness in our images by keeping certain things out of the frame or trying to achieve a specific look, but true timelessness comes from that ultimate trust between subject and photographer. An engaged subject who lets their guard down and reveals something about themselves is ten times more timeless than any muted tone or minimalist composition.

In my opinion, at least. And this is my opinion column. For the last time.

'I'm not coming back after the funeral,' I told Eli. 'I'm staying up north.'

He looked surprised. 'Are you still done with photography?'

I placed my Pentax SV on the table and three rolls of Kodak Tri-X. 'I want you to have this,' I said.

I could see Eli's eyes well with emotion and salty discharge. He searched for the right words, and we both got uncomfortable with the silence.

'Buy me another beer and we'll call it even!' I said.

Eli set the SV down and pushed the rolls of Tri-X back in front of me. 'I can't accept this,' he said.

'I want you to have it!' I said. 'And I wasn't joking about that beer.'

The next morning I boarded a train back up north with the suitcase I came south with six years ago

and a box of photos. I was flipping through old prints when the young conductor came to punch my ticket.

'Those are lovely,' he said. 'So you can print from Instagram now?'

Laila met me at the station and that night we went through my wife's things. I was surprised to discover she held on to many of our pictures together.

Beyond all the obvious emotions they stirred, what struck me about these images is how effortless they were. We barely thought about composition. We just took them in an instant when the moment inspired us, and here, years later, that fleeting instant gains a sense of permanence. I guess that's what I've been missing from my photography: that spontaneity.

Technology is always changing, techniques are constantly evolving and we get so bogged down in process. That's what I've grown tired of. I got to know that Pentax camera so well I knew exactly what I could do with it – and how to do it – instinctively.

With digital, I've just never felt that same attachment. I'm no Luddite. I shoot with a digital camera. I appreciate its quality and practicality. But I feel like I have less control.

Photography is a human art, it's emotional. That's the constant over the years of changing technology. To me, the best photographs straddle the line between the emotional and the technical, slipping over the line into both.

And in the back of my mind I couldn't help thinking of Eli. My criticism of his adherence to technical prowess stems from my own technical inadequacy. I've never been a technically minded photographer, and I suppose all my bluster about capturing moments is compensation for that.

I can see now the argument for both. A box full of intimate moments captured on paper is only meaningful to a handful of people. And at the end of a life someone else just chuck them away.

A beautifully composed landscape like Eli chases will always be beautiful and forever have fans. Like a broken tap, my images gush all at once for a short time, while Eli's are a slow drip. Perhaps that is the more meaningful photography.

'There's one more box here,' Laila said.

'Your mother had trouble getting rid of things.'

'Apart from you,' she said. Touché. Laila pulled out stacks of postcards bound with bulldog clips, old shoes and random Christmas decorations.

'Let's keep the postcards,' I said. She handed them to me and resumed digging.

'Ooh, this is interesting,' Laila said. She pulled an old film camera from the bottom of the box. I recognised it instantly. It was the Pentax K1000 I bought for my wife back in the '80s. Laila pushed it in my direction. 'Do you want this?' **AP**

**Ogden Chesnutt** has been writing for AP since February 2008, sharing his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli. This is his final column.

## Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

**Telephone** 0203 148 4138 **Fax** 0203 148 8128

**Email** amateurphotographer@ipcmedia.com

**Picture returns: Telephone** 0203 148 4121

**Email** apppicturedesk@ipcmedia.com

## Subscriptions

**Email** ipcsubs@quadrantsubs.com

**Telephone** 0844 848 0848 or +44 (0)330 3330 233 from overseas.

One year (51 issues) UK £145.55; Europe €259;

USA \$338.99; Rest of World £221.99.

## Test Reports

Contact OTC for copies of camera test reports published in AP.

**Telephone** 01707 273773.

## Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516

**Email** mark\_rankine@ipcmedia.com

**Classified telephone** 0203 148 2929. **Fax:** 0203 148 8158

**Display telephone** 0203 148 2516. **Fax:** 0203 148 8158

**Inserts call Innovator** on 0203 148 3710

## Editorial team

<b>Group Editor</b>	Nigel Atherton
<b>Group Editor's PA</b>	Christine Lay
<b>Deputy Editor</b>	Richard Sibley
<b>Deputy Technical Editor</b>	Michael Topham
<b>Technical Writer</b>	Jonathan Devo
<b>Technical Writer</b>	Callum McInerney-Riley
<b>Features &amp; Technique Editor</b>	Phil Hall
<b>Senior Features Writer</b>	Oliver Atwell
<b>News Editor</b>	Chris Cheesman
<b>Production Editor</b>	Lesley Upton
<b>Senior Sub Editor</b>	Oliver Cotton
<b>Art Editor</b>	Mark Jacobs
<b>Deputy Art Editor</b>	Sarah Foster
<b>Designer</b>	Antony Green
<b>Photo-Science Consultant</b>	Professor Robert Newman
<b>Studio Manager</b>	Andrew Sydenham
<b>Picture Researcher</b>	Rosie Barratt

## Special thanks to The moderators of the AP

**website** Andrew Robertson, Fenris Oswin, lisadb, Nick Roberts, The Fat Controller **Contributors** Chris Gatum, Jon Stapley, Jacky Porter

## Advertising team

<b>Advertising Director</b>	Mark Rankine	0203 148 2516
<b>Advertisement Manager</b>	Julia Laurence	0203 148 2508
<b>Senior Display Sales Exec</b>	Simon Gerard	0203 148 2510
<b>Display Sales Exec</b>	Sophia Freeman	0203 148 2657
<b>Area Manager Midlands &amp; North</b>	Rob Selvey	01922 412 720
<b>Classified Sales enquiries</b>	Rob Selvey	01922 412 720
<b>Production Coordinator</b>	James Wise	0203 148 2694

## Marketing and promotions

<b>Marketing Manager</b>	Samantha Blakey	0203 148 4321
<b>Online Manager</b>	Karen Sheard	0203 148 4943
<b>SPI Administrator</b>	Nadine Thomas	0203 148 4326

**Inserts Innovator Telephone** 0203 148 3710

**Repro** Camden Town Typesetters Ltd **Telephone** 0208 523 6700

**Printed in the UK by** Wyndham Group

**Distributed by** Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

## Publishing team

<b>Chief Executive Officer</b>	Marcus Rich
<b>Managing Director</b>	Paul Williams
<b>Publishing Director</b>	Alex Robb
<b>Group Magazines Editor</b>	Garry Coward-Williams

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any material sent to the letters column of Amateur Photographer magazine in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer is a registered trademark of IPC Media © IPC Media 2014 Amateur Photographer (incorporating Photo Technique & Camera Weekly). Email: amateurphotographer@ipcmedia.com Website: www.amateurphotographer.co.uk IPC switchboard: 0203 148 5000 Amateur Photographer is published monthly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0020-6840. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any unauthorised cover by, or trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One year subscription (£145.55 UK, £259 Europe, \$338.99 USA, £221.99 rest of world). The 2014 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica, NY 11431, US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

# UK's LARGEST one day photo show!!

(well, now we have 2 stores, technically it's 2 days!)

IMAGING' FESTIVAL '14  
PARKCameras JUNE 2014

14TH JUNE 2014  
BURGESS HILL STORE

21ST JUNE 2014  
LONDON STORE

SAVE THE DATE!

FREE  
PHOTO EVENT

- **BEST** Deals in the UK - one day only!
- **FREE** Entry
- **FREE** Vouchers
- **FREE** Prize Draws
- **FREE** Competition
- **FREE** Expert Advice
- **FREE** Seminars
- **FREE** Parking (BH Store only)
- **FREE** Canon Sensor Cleans
- **FREE** Giveaways

(from Park Cameras staff, as always, but also over 20 manufacturers!)

Join Park Cameras at our annual Imaging Festival this June where you can share your passion for photography!

On the day you'll find some incredible one-day-only offers, a number of bite-size seminars from experts in the photographic industry, and product experts available all day from leading brands including Canon, Nikon, Fujifilm, Panasonic and Sony to name just a few.

We'll also have a number of strictly limited offers, so don't forget to arrive early!



For details and how to book on our **FREE** seminars, visit [www.parkcameras.com/festival2014](http://www.parkcameras.com/festival2014)

# PARKCameras

Order today 01444 23 70 60  
[www.ParkCameras.com](http://www.ParkCameras.com)

**UK's biggest camera stores:** York Road, BURGESS HILL, West Sussex RH15 9TT

53-54 Rathbone Place, LONDON W1T 1JR



Join, Follow & Tweet us on



See website for our opening times for both our London & Burgess Hill stores. All products are UK stock. E&OE.

